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THE FAITH-CURE IN PUBLIC SPEAKING

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SOME years ago I fell into possession of a course in public speaking. I got it by the fortunate accident that no one of my colleagues wanted it badly enough to take it away from me. At that time I supposed myself to be a man of plain common-sense. Courses in literature were tolerable to me chiefly because I employed the time in explaining the historical significance of the things I read. I seldom got through a novel unless from necessity; and then I usually read it backward, to avoid emotional strain. I advised students in writing not to look into their hearts unless they had first hunted everywhere else and found nothing. In short, I was a sort of nutmeg Yankee. Perhaps there has been no great change in me since those days; but I have at least got this far—I can now see that such a creature as I was then is no more fitted to teach public speaking than he is to found a new religion. The work which my colleagues had sense enough to refuse called for a poet, an artist, a practical-minded dreamer, a man with faith.

This conclusion I have reached through the attempt to help beginners over their difficulties. The problem confronting most young students, it seems to me, is a spiritual one. So, at least, it appears when seen from their point of view. They do not find

themselves burning to express ideas and emotions; they have no fear that, if they kept still, the stones would cry out. So they are not ready to give serious attention to methods of expression, whether fathered by Rush or by Dr. Curry. They have, on the contrary, but one problem: to overcome their fear, and to get through the ordeal without breaking down.

The teacher who would bring aid and comfort to a man in this condition must do something more than recommend practice. Unintelligent practice is as likely as not to lead to a series of failures, and so to a state of discouragement that leaves a man dumb for life. The teacher must give anxious thought to every step connected with the student's first effort, beginning with the choice of a subject. Almost every man has some one topic of which he knows something from personal experience. In the discussion of this he can hardly be dull. Then, if he uses good judgment, he will avoid a general treatment of his theme, and make as much as possible of the details which he has himself observed. So he speaks in some sense with the weight and authority of a specialist. Moreover, without quite clearly knowing or intending it, he reveals something of his inner life, his point of view, his past experience. Somebody has seen an orange grove—I speak in terms of the New England coast—somebody else has managed a gang of Italians unloading sand and bricks; a third, perhaps, has just come back from the summer surveying camp. The topic need not be unusual to succeed. Probably a half-dozen of the rest of us were at that same camp; but we enjoy reminiscences, and we have the fun of comparing impressions. If occasionally some man's mind seems quite barren of material, the explanation probably is either that he is afraid of his teacher or that he has not caught the spirit of the game.

After the topic comes the outline. This will be a set of a very few simple headings. They must be such, in nature and arrangement, as to give the speaker absolute assurance that he cannot lose his way. The order of time obviously is the first suggestion. Next best is a set of topics that can be taken up in any order, and that can be completed even if one or more are forgotten on the way. They must be wide topics, so that if one thing doesn't get said there will be plenty of others to take its place.

I am supposing, for instance, that the boy wishes to tell what happened to him during a week of canoeing and camping along a local watercourse. His first topic evidently will be preparations for the trip. Did he know the river before? Did he plan the trip in reference to fixed camping places? What had been his previous experience of camping? Who were the other members of his party? He must talk these things over at length with his teacher, explaining details, exchanging experiences and views, and he must be made to feel that practically all he has said has proved suggestive and interesting to his hearer. When at length he passes to other parts of his subject, he must realize that he has left much unsaid that would be worth while if one had the time. So with the other points: the outfit, the provisions and cooking implements, the camp sites and arrangements, the incidents of the trip. Wherever one strikes in, there is going to be interesting material. No detail is too small. It is of enormous importance, for instance, to know what he thinks of the various sorts of canned and condensed soups, how he prevented the cargo from shifting, whether, if he went again, he would incline to the choice of a woolen shirt. Again, the thing is going to be easy to do because one has nothing really to remember. Even the outline takes care of itself. There is evidently a natural opening with the plan of the trip, and a natural conclusion with a story or two of the unusual things that happened; but, beyond these, the large topics may be taken up in almost any order in which they occur to the mind. So, in the course of his first interview with his teacher, the pupil has in fact met his first audience, and won his first success.

It remains only to give directions for the preparation of the speech. Beyond the outline, not a word must be written. The boy must not be subjected to the danger of falling back of those eighteenth-century models of composition which he learned to follow in high school. Let him lock his door, or find an empty barn, or take to the woods. Then let him stand, walk about, swing his arms, and go into the thing as though he had an audience of two thousand. Five or six times through should be enough. By that time, though the words are never twice alike, the order of ideas will be fairly well defined, and he will have a notion of how much

he can do in the ten or fifteen minutes at his disposal for the final speech.

When this great effort has been delivered, it must be welcomed, evidently, with something more than a perfunctory word from the teacher or grins and silence from the class. Criticism, perhaps, is helpful, but only, I think, when suggested by fellow-students. That a speech should succeed fairly well with the class and then prove, on analysis by the teacher, to have serious faults is a conceivable happening; but, when it happens, it leaves a conviction that the whole business of public speaking is theoretical and far-fetched. Especially the teacher must be careful about criticism of the language. The dialect and vocabulary are probably those of the boy's father and mother; they must therefore be handled respectfully. By and by in this class in public speaking he will hear other dialects and other methods of enunciation, and he may then draw his own conclusions. I am not saying that sharp criticism and even satire are out of place. I should poke any sort of fun at a boy that would not be in bad taste at his own dinner table and in the hearing of his family; but there I should stop.

What the class does to the speaker is perhaps another question; but it is likely to be friendly enough in the main, for the members are much better acquainted with him than the teacher can ever hope to be. We do not manhandle a personal acquaintance. Only by the efforts of the teacher, however, can the class be knit into a really sympathetic whole, capable of giving warm support to the speaker. The teacher must create here the atmosphere of a successful family group. The leader in such a gathering knows how to play each one for the benefit of the whole, when to call on Grandfather for the story of the black snake, just how far to carry the joke about the wrist-watch. So in a class in public speaking, the teacher may make the most of what his men know of one another. As the interests and habits of thought of each become evident from his speeches and from the part he takes in the discussions, they may be referred to, playfully or in earnest. Talk about the subjects of the speeches will then very profitably replace criticism. There may be a day set apart for those who like mountain climbing and camping, another for a "symposium" on high-school politics, and

so on. The happiest outcome that a speech can have is, in my opinion, to stimulate someone else to give an experience of his own. Under these circumstances your class exercise becomes a kind of conversation, with the difference that now and then, by agreement, somebody speaks a little too long. People who talk together in this way gain rapidly in good breeding and considerateness, and so will acquire the power of pleasing expression. Best of all, for the teacher's purpose, they feel that they are, as we say, among friends.

All this implies, of course, that the teacher must be a powerhouse of enthusiasm and conviction. He must not pretend; he must feel and enjoy. This state of mind requires intelligent preparation, but is not, on that account, any the less genuine when you get it. I have an acquaintance in an engineering department who has for years conducted a course in engineering reports. He does his work with vigor. Nobody goes to sleep, and students talk about it after class, so that the rest of us hear what is going on. You visit this man in his office or laboratory, and you begin to see how the thing is done. You find him with his sleeves rolled up to the elbows. He glows; he fairly shakes his fist at you, explaining what a matter of life and death it is that engineers should know how to talk. The next moment he is elaborating the theory of the thing. No matter what a man is talking about, he will tell you, the vital point is for him to believe, for the moment, with his whole strength, that he is dealing with the most important subject in the world. Of course my acquaintance has his limitations. You ask graduates about the work; they remember it, and are of opinion that it has "a certain value." The point is, however, that they need a year or more to cool off before they discover defects. No doubt the teacher himself knows as well as anybody else where he falls short. If he chose to fix his attention on these inevitable shortcomings, he might easily reduce everybody round him to the languor of the Laodiceans. Instead he deliberately elects to believe, and so succeeds in doing with his whole strength the best work that his nature permits him to do.

Students are caught up with an enthusiasm of this sort of work because they enjoy working, and because they see others enjoying it. No other motive, it seems to me, will produce good work. It

can't be bought, it can't be coaxed out of a man by any sort of merely practical appeal. Definite ambitions may have produced the first faint preference for a course in public speaking. One man, perhaps, has tried to sell aluminum cooking utensils; another has worked in offices where the only appreciable difference between him and his superiors appeared to be in the flow of words per second. These incentives make a point of departure, but they will not keep a man at work. The artistic side of the thing alone is capable of doing that, the supreme sport of moving and interesting an audience. Once the beginner gets a taste of it, there is no stopping him. He will work over voice drill, conventional gesture, enunciation, or what you please. The more artistic parts of the training, of course, have the most certain appeal. At the places where public speaking touches on music and dancing the teacher should get a warm response. If he can invent a ringing phrase in which head and hands and feet and voice must work together in rhythm, he is sure of a class hour worth living through.

No teacher can meet all these requirements, however, unless he knows, from some sort of experience, what it means to control an audience. I am not saying that successful class work may not be enough. The leadership of a class is indeed a very difficult and delicate sort of public speaking. Still, one who is "merely a teacher" has in these days the uneasy consciousness that nobody, except students, really honors a man for power in classroom work. We have to reckon with supervisors, heads of departments, college presidents, and all the other powers of evil. So, for the effect on a man's faith in his work, I should prefer some experience in public reading, the ability to give a lively lecture, or to hold the animated attention of a dinner table. In the conventions of teachers of public speaking that I have attended, I have regretted nothing so much as the occasional covert sneers at "platform workers" and the like. It is unfortunate that so few of us "work" on platforms. More frequent efforts there would benefit equally the platforms and our feeling toward our art. A man who cannot in some department make an audience happy, and cannot himself feel happy while he does it, is unfit to attack our subject. The faith-cure never has worked with him. He cannot make others believe that public

speaking is worth while because he does not himself know that it is so. No man seems to me so useless, for our purposes, as one who regards words merely as a means of communicating ideas.

What then is to become of the nutmeg Yankee, or other person of plain common-sense, who finds himself facing a class in public speaking? I do not recommend that he walk out, like Emerson from his church, but rather that he go about to get the necessary faith; and in these pragmatic days there is a whole philosophy to support my advice. The intellectual conviction that faith is necessary goes a long way to produce faith itself. That conviction may be won. The outward attitude and manner of belief are also available. There is a possibility of choosing associates who have faith. As for the others, if we borrow for once a religious term, they may be designated collectively as mortal mind. I should run from them as far as God has any ground.

It was never told me what became of the philosopher who interrupted his argument till he could gain the experience of falling in love; but at all events his program differed fundamentally from the one I propose. A man who goes out to win faith is not seeking any new thing. Rather he is trying to take up again the use of a natural function. In childhood he always believed in himself. He always found his subject of interest and importance; and he trusted his audience. In those days he was, in fact, a charming and convincing public speaker. The years since then may have covered up his talent, but there must be a way to dig out. Family cares and expenses, as Dr. Pritchett pointed out some years ago, have been responsible for reducing many a promising teacher to the level of a faithful and hopeless drudge. Father, in his growing sense of his own inadequacy, comes to feel that the family is losing faith in him. Probably he is wrong; but, even if he were not, the thing travels in a circle. The family cannot lose faith in Father unless he first loses faith in himself. If he has done that, he needs only to find and remove the causes. One predisposing condition, not impossible to deal with, is what we may broadly designate as liver. Another is failure to find, in the thing he is doing, anything stimulating and worth while. The teacher of public speaking who recognizes in himself this attitude of mind knows what to do. He needs

to "work," on a platform or elsewhere. He must treat himself as he would treat a beginner in his classes, and engineer his own first success.

There is unfortunately another cause of discouragement less easy to deal with. I refer to that sort of grown-up stupidity and lack of vision for which, with some misgivings, I have ventured to borrow the term "mortal mind." It is a heavy, dark precipitate of fear, conventionality, platitudes, and poverty of imagination; and it is formed, I believe, nowhere more plentifully than in schools. Yet the teacher of public speaking may at all events congratulate himself that, in his classrooms at least, he is not called upon to deal with the same mental attitude that he meets in the faculty. The classroom door may usually be kept closed. The world, the flesh, and the devil will usually then remain outside; or, if anybody admits them, it is much more likely to be the teacher than the class.

DEBATING WITHOUT JUDGES

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THE nineteenth annual debates of the Ohio Intercollegiate Debating League, held last year, may be of some interest in three particulars. First, the question was one that "lacked balance." It was: "Resolved, That in the United States a socialistic control of the means of production and exchange would secure a more equitable division of wealth than does the present system." Secondly, the debates were not all held on the same night. Oberlin College met Ohio Wesleyan University at Oberlin on January 15; Western Reserve University met Oberlin at Cleveland on January 19; and Ohio Wesleyan met Reserve at Delaware on January 22. Thirdly—folly of follies! never a team of all the six "won"! There were no judges to "decide" the debates.

In regard to the question, it must be admitted that it is "sweeping and general," but it surely is not "purely academic." It was chosen by the students of Western Reserve who were interested in debating. They selected it because they felt it would be an exceedingly profitable one to study and because they were sure it would be an interesting one to discuss. At that time it had not been proposed to abolish judges, yet the selection of the question was approached in the belief that it should be of such importance that one actually hears it discussed on the street and by all sorts of people, even though men may generally be very partisan and prejudiced. Consequently socialism was chosen in spite of the obvious difficulty the affirmative would have in securing a decision. I believe questions should be so selected, and more generally would be, if there were no judges' votes always to engage the weather eye.

The fact that the debates were not all held on January 15 was an accident; it was due to conflicting engagements. The result was that all the men, I think, heard more than the one debate they were in, and at least one man heard all three. They can hardly

fail to have learned something from the inevitable comparisons. However, leagues will doubtless continue to hold all debates on the same night so long as formal decisions are rendered.

Seldom if ever has an intercollegiate debating league held debates without judges. Yale and Harvard had no judges when they began debating in 1892, but since the organization of debating leagues comparatively little else seems to have been thought of. There are but few of the fusillades of criticism that have been leveled at debating which cannot be traced directly or indirectly to the judges' decisions. Even such criticisms as those made on the preparation of debaters and the form of speaking deal with evils which are intensified by the burning desire to get the vote of the judge. As for the jockeying for judges and all attempts to influence them by means other than argument, there is one absolute remedy—to abolish the judges. But that is the one procedure not even considered in all the discussions of reforms advanced in public-speaking conferences and by writers on the subject. I suppose it is felt that debating would not live through a major operation. The main objections that might be urged against such action are doubtless the following, the first three of which were urged against the adoption of the change by our league: (1) It would cripple the debating organizations financially by decreasing attendance at the debates. (2) It would weaken the interest of debaters, thus diminishing the number of men who participate and rendering the work less thorough, painstaking, and profitable. (3) It would make debating a less "direct preparation for one's life work," since "there are no debates conducted in public life that do not have for their direct aim and culmination a vote." (4) Debating is a college sport—no judges, no game.

Obviously policies and methods ought not to be determined by gate receipts; but if, or when, they are so determined there can be only one adequate answer to the first objection—experience. At one of the three debates in question the audience was at least up to the average size; the attendance at the other two debates was somewhat smaller than usual, though not seriously diminished. Even a shrinkage in attendance would not materially affect the situation where a compulsory budget system is in operation.

The second charge, if tenable, is very much more serious. At Western Reserve the interest of the students was not diminished. Twenty-one men spoke in the preliminary trials, which is close to the high-record number. After the teams were selected the enthusiasm and thoroughness in the work of the squad was very gratifying, even more satisfactory than in some of my previous experiences. While the students at the other two schools were not so favorably disposed toward the plan, Professors Caskey and Fulton informed me that the work kept up to standard, and I am sure the debates themselves did not give evidence to prove anything to the contrary.

Immediately after the debates were over and before we had discussed our experiences, I asked each one of the six men who spoke to write a statement of his opinion on debating without judges. Two of them said they were glad they had debated that way, but that, if they were to be on another team, they would prefer to have judges, principally because we should "give the public what it wants," and because they would like to have the fun of having a decision rendered. The other four declared themselves very positively in favor of continuing without judges. One of them, who had been on a college team previously, summed the matter up quite well as follows:

I have had the pleasant experience of being on a debating team which three "judges" pronounced as the winning team. This would tend to make me favor having judges. But my experience on a debate without judges has convinced me that, from the standpoint of the debater at least, it is the better plan. It has these advantages:

1. More freedom in the choice of a question. Questions of great public interest may be discussed though they lack "balance" because of the state of public opinion or prejudice.
2. There is more profitable discussion because there is not so much of an attempt to evade the less popular phases of the question; there is less appeal to prejudice, and a better clash of argument.
3. The debater himself gets a much better training. He receives less practice in oratory, perhaps, but far more in real debating and in extempore speaking. His power of thinking quickly is better developed.

In our work the third advantage alone more than justified the experiment. I submit that there is too much rendition of memorized arguments in debates. It has been true here at Western

Reserve and I have heard a great deal of it elsewhere. Among our men even the most thorough workers and most fluent talkers have generally lost confidence in their ability to compete with polished main speeches without delivering "canned goods." This practice wins votes, and who wants to throw away a decision? At the beginning of last year there was only one really fluent speaker in the squad and as a whole the group was below the average in extempore speaking ability. Yet not one man ever wrote and memorized a page of argument. Each one worked, however, with ~~the~~ the most gratifying faithfulness and with more real interest than other squads have sometimes exhibited. They got the most valuable practice in briefing and actual debating of any squad I ever worked with; their discussions through the season surpassed anything I had experienced in breadth, adaptability, and the frankness with which fundamental issues were sought and faced; and, while the final debates lacked somewhat perhaps in "polish," their effectiveness was a revelation to the boys themselves as well as to others.

Of course the experience of one year is not conclusive. It may be that the element of experiment buoyed up the interest of the audience and debaters. It was convincing enough, however, so that eighteen of the twenty members present at a meeting of our local Debating Association last May voted in favor of debating without judges again this year. It is still doubtful whether this can be done on account of opposition at Oberlin and Wesleyan.

I undertook primarily to state the results of an experiment in abolishing judges. These results constitute my answer to the first two objections to the change, which I have already stated. Regarding the third and fourth objections I intend to say but little now. Professor Fulton said in opposing the action of our debating league last year, "There are no debates conducted in public life that do not have for their direct aim and culmination a vote. . . . It is true in all conventions and associations, legislatures, congresses, and all courts where the debate methods are used. A vote on the merits of the question is the expected result." Of course there is a plethora of discussion "in public life" that does not culminate immediately or perhaps remotely in a vote. Even if the expression "debate methods" is to be taken in a rather technical sense, the exceptions

to the generalization are far from negligible. For instance, the Industrial Managers' Division of the Cleveland Advertising Club is now discussing—yes debating—the advisability of a policy of "advertising to the employee." No vote is taken nor will there be any. But still more significant than the instances in which there is no vote is the fact that the votes which are taken are *on the merits of the question*. This is just what the debate vote is supposed not to be, and consequently our decisions are a prolific source of trouble.

As to the fourth objection, those who hold with Professor O'Neill that "intercollegiate debating is a college sport, like football, hockey, or track" of course cannot abolish the judges without abolishing the sport. Judges then are necessary and the "decision" is the vital thing. It must be admitted that in the minds of most students this defines debating. Most "Review" and "Quarterly" articles on debating and most conference discussions, I believe, give sanction to this attitude by the prominence of the effort to reform the direct or indirect evils connected with the securing of a decision. The decision being the thing, debaters are forever choosing among available issues according to the probable effect on judges that are known or types that are expected. They measure evidence by the test of whether it will "get past" this or that judge or type of judge; and they must offer the judges in competition with polished orations, orations equally polished. These tactics are distasteful, to say the least, and I think are not in accord with the ideals of debating taught in our debating courses.

Our experience last year demonstrated that the most profitable intercollegiate debates can be held without decisions. The debate then becomes a true culmination of instruction in debating and the work may well constitute a course given for credit. Especially since this experience I am coming to feel that, where the intercollegiate debate is considered to be simply or even primarily a sport, it better not be carried on as a college course having college credit, and that we had better not serve as instructors or coaches.

FIFTY ONE-ACT PLAYS

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THE selection of a play is one of the most trying problems in school or college dramatic work. The world is full enough of plays and some of them are good ones, but to know this is no great consolation. Dramatic publishers' catalogues contain endless quantities of plays, good, bad, and indifferent, and all pretty hopelessly unsorted. Pamphlets issued by French, Baker, the Dramatic Publishing Company of Chicago, Dick & Fitzgerald, Siegel, and other firms, list many good plays—perhaps most of the good plays there are—and they offer valuable suggestions, but for one beginning to find his way in the dramatic literature suitable for amateur acting some short cuts are needed.

The "standard" play is not necessarily—in fact, is frequently not at all—the play for school and college players. Wide reading in the drama does not surely fit one to name off-hand a dozen plays suited to such use as we contemplate. And it is more difficult to find a reasonable choice of one-act plays than of full-length dramas. For one reason, good one-act plays are fewer, and, for another, they seem harder to get acquainted with, or at least fewer people are acquainted with the one-act field. Certainly, a few years ago, I, myself, should have been much relieved and helped in my work had I known of even so many usable one-act plays as are listed below.

In choosing plays for school and college use one must recognize, I think, certain standard characteristics which it is desirable these plays should have—certain conditions they must, in general, satisfy.

1. The play should be actable—of proper and sufficient dramatic quality and movement. Sometimes, of course, this "dramatic" quality will approximate character portrayal, but wherever char-

acter portrayal is of sufficient value to make a play "go," we are justified in calling it a dramatic quality. In short, the play is to be worth while *as a play*.

2. The play should have sufficient literary value. Many plays which might meet our first condition are wanting in literary quality, but for school and college use a reasonable literary standard is imperative.

3. The author of the play should be known as a writer of ability. Sometimes one play may stamp its anonymous or practically unknown author as a writer of skill, but generally a writer of acknowledged standing is guarantor of many desirable qualities in the play, and always gives interest and confidence to the work of production. All of the plays listed here are by writers of at least some recognized standing and most of them by writers fairly called "standard."

4. The play should not deal with "unpleasant" materials or situations; "sex-triangles" or "problems" plays are in general best left untried. Such a restriction need not be at all prudish, but a play intended for school production by a cast of both sexes is best if beyond suspicion, for social, if not for primarily ethical or educational considerations. It is possible that some of the plays listed might be thought unsuitable by the over-careful, but all of them can be made usable with the discreet cutting and rearrangement of business always found necessary in fitting plays to amateurs.

5. The difficulties of presenting the play ought not to be too great. The most difficult of these plays is not beyond reasonably adequate presentation by the acting ability to be found among somewhat experienced college amateurs, and few of them demand anything like such skill. None of them present any particular difficulties for stage or property managers. In all but a few cases the costuming is easily arranged.

6. The plays should be readily accessible in printed form, and the production fee should not be too large.

The plays listed below meet these conditions fairly well. The little comment added to each title is simply working information; nothing but reading the play can give one much of an idea of it.

In all cases where the publishers are not empowered to grant acting privileges they can direct the inquirer. Generally the fee asked is small and not infrequently, if the production is not for money or is for some worthy purpose, a note to the author may get even the ordinary production charge remitted.

The quality of these plays is, of course, uneven, but all have their merits. The number might have been twenty-five or a hundred as easily as fifty, but fifty seemed enough to give considerable possibility of choice. Nor is any limitation of subject, degree of skill demanded for presentation, or other standard of particular choice observed, the list being intended to name a group of plays that will be found useful in an all-around way, and from which a beginner in amateur production can choose to suit his individual needs.

Marriage Proposal. By ANTON TCHEKOFF. Translated from the Russian by Bankhage and Clark. (French, New York, \$0.25.) Two men, one woman; a parlor in a country house; 25 minutes. A capital farce; some difficult local color, but easily done. Three well-balanced and excellent parts.

On Bail. By GEORGE MIDDLETON. In *Tradition and Other Plays*. (Holt, New York, 1913. \$1.35.) Two men, one woman; living-room of city flat; 25 minutes. Strong play with three good characters; requires good work, but effective.

The Green Coat. By ALFRED DE MUSSET AND EMILE AUGIER. (French, New York, \$0.25.) Three men, one woman; a meagerly furnished studio; mid-century costumes; 20 minutes. Sentimental comedy of artist life; easy and charming.

Indian Summer. By MEILHAC AND HALERY. Translated by B. H. Clark. (French, New York.) Two men, three women; staging easy; 30 minutes. An easy and pretty comedy from the French: a secret marriage and the winning of a rich uncle's approval.

Galatea of the Toy Shop. By EVELYN GREENLEAF SUTHERLAND. In *Po' White Trash*. (Duffield, New York.) One man, one woman; workshop of German toy-maker; 30 minutes. A very ingenious and interesting *tour-de-force*. Would need some cutting, but might be very successfully done.

A Song at the Castle. By EVELYN GREENLEAF SUTHERLAND AND PERCY WALLACE MACKAYE. In *Po' White Trash*. (Duffield, New York.) Five men, three women; a state drawing-room, Dublin, 1798; 1 hour. A romantic comedy; excellent and not difficult to stage or act.

In Far Bohemia. By EVELYN GREENLEAF SUTHERLAND AND MRS. EMMA SHERIDAN FRY. In *Po' White Trash*. (Duffield, New York.) Two women, one man; room in city lodgings; 40 minutes. Very good; dramatic, well written, and includes an excellent female character part.

A Comedie Royall. By EVELYN GREENLEAF SUTHERLAND. In *Po' White Trash*. (Duffield, New York.) Four men, two women; the audience-chamber of Queen Elizabeth, England, 1580; 50 minutes. A very dramatic little piece and well worth doing.

The Open Door. By ALFRED SUTRO. In *Five Little Plays*. (Brentano, New York, \$1.00.) One man, one woman; a drawing-room; 30 minutes. Sentimental comedy offering excellent opportunities for two advanced amateurs.

The Bracelet. By ALFRED SUTRO. In *Five Little Plays*. (Brentano, New York, \$1.00.) Four men, four women; a dining-room, modern; 45 minutes. An admirably dramatic and actable little play; comedy.

A Marriage Had Been Arranged. By ALFRED SUTRO. In *Five Little Plays*. (Brentano, New York, \$1.00.) One man, one woman; a conservatory; 30 minutes. Excellent dramatic bit. Requires rather good acting.

The Shadow of the Glen. By J. M. SYNGE. (Mathews, London, \$0.60.) Three men, one woman; an Irish cottage interior; 20 minutes. Rather somber drama with relief of comic situation.

Riders to the Sea. By J. M. SYNGE. (Mathews, London, \$0.60.) One man, three women, others; a fisherman's cottage, not difficult to arrange; 25 minutes. A tragic drama, requiring one unusually good actress. Not to be attempted by beginners, but excellent for advanced amateurs.

A Pot of Broth. By W. B. YEATS. In *Plays for an Irish Theater*, Vol. II. (MacMillan, New York.) Two men, three women, one boy, walking parts; costuming simple; an Irish cottage kitchen; 30 minutes. A characteristic play of an Irish theater.

The Land of Heart's Desire. By W. B. YEATS. (Baker, Boston, \$0.15.) Three men, three women, a simple interior; about 30 minutes. Poetic drama. As for most of the Irish plays, suggestive settings are simply and easily arranged and prove quite adequate.

The Far Away Princess. By HERMANN SUDERMANN. (Scribner, New York, \$1.00.) Two men, seven women; modern costuming; a German inn; 1 hour. A comedy. One rather sizable male part with well-balanced support.

Fritzchen. By HERMANN SUDERMANN. (Scribner, New York, \$1.00.) Five men, two women; drawing-room interior, modern Germany; costuming easy; 40 minutes. Tragic drama of intense dramatic interest.

Press Cuttings. By BERNARD SHAW. (Brentano, New York, \$0.40.) Three men, three women; a rich office interior, period 1911; 50 minutes or more; some costuming. A satirical squib on suffrage. Considerable cutting possible. Fine opportunities for varied acting. A brilliant thing of its kind.

The Man of Destiny. By BERNARD SHAW. (Brentano, New York, \$0.40.) Two men, one woman; an inn, easily arranged for exterior or interior; 1 hour. Full of dramatic situations. Requires two excellent people. Napoleon, the young lieutenant, is the leading figure.

How He Lied to Her Husband. By BERNARD SHAW. In *John Bull's Other Island*. (Brentano, New York, \$1.50.) Seven men, one woman; an interior; about 50 minutes. Clever Shavian satire, well within reach of advanced amateurs.

The Princess Faraway. By EDMOND ROSTAND. In *The Speaker*. One man, two women; 30 minutes. A romantic drama. Needs poetic feeling.

The Bishop's Candlesticks. An incident from *Les Misérables* dramatized by NORMAN MCKINNEL. (French, New York, \$0.25.) Three men, two women; an interior scene; costumes of period of 1800; 40 minutes. Has good possibilities.

Embers. By GEORGE MIDDLETON. (Holt, New York, \$1.35.) Two men, one woman; living-room of modern New York home. Serious play suitable for advanced amateurs.

Tradition. By GEORGE MIDDLETON. (Holt, New York, \$1.25.) One man, two women; a sitting-room; about 40 minutes. A one-act drama of considerable power and literary quality.

Lend Me Five Shillings. By JOHN MADISON MORTON. (Dramatic Pub. Co., Chicago, \$0.15.) Five men, two women; a formal interior, easily arranged; costumes simple. Old and much used, but still worth doing. Very amusing, rapid action farce. One excellent character part.

The Intruder. By MAURICE MAETERLINCK. (Dodd, Mead & Co., New York, \$1.25.) Three men, five women; an interior. Death is the intruder; atmosphere of mystery and awe. Necessitates careful acting.

The Interior. By MAURICE MAETERLINCK. (Dodd, Mead & Co., New York, \$1.25.) Three men, two women; parts not speaking: one man, three women, a child, a crowd; a garden. Drama of somber feeling. Requires simplicity, restraint, atmosphere.

A Clerical Error. By HENRY ARTHUR JONES. (French, New York, \$0.25.) Three men, one woman; dining-room of English vicarage; modern costumes; 45 minutes. A sentimental comedy with an admirable comic part, a butler. Some cutting advised.

Sweet Will. By HENRY ARTHUR JONES. (French, New York, \$o. 15.) One man, two women; one interior scene; modern English costume; 50 minutes. A sentimental comedy in Jones's early manner. Some cutting advisable.

Joseph Entangled. By HENRY ARTHUR JONES. (French, New York, \$o. 50.) Nine men, four women; three interiors; about an hour. Very good for advanced amateurs. The scene changes are a bit awkward for a short piece.

Sunset. By J. K. JEROME. (Baker, Boston, \$o. 15.) Three men, three women; a simple interior; 45 minutes. A sentimental rural comedy, easily done and fairly interesting. Some cutting advisable.

Barbara. By J. K. JEROME. (French, New York, \$o. 15.) Two men, two women; one interior scene; modern costumes; 50 minutes. Interesting drama of sentiment. Some easy cutting advisable.

Phoenix. By LAWRENCE IRVING. (French, New York, \$o. 25.) Two men, two women; a modern parlor; 30 minutes. A rather dramatic one-acter. Requires good amateurs.

In Honor Bound. By SIDNEY GRUNDY. (Dramatic Pub. Co., Chicago, \$o. 15.) Two men, two women; one interior; about 40 minutes. Very good indeed, but not easy to do. The very fine male lead is however an admirable opportunity.

The Rising of the Moon. By LADY GREGORY. (Maunsel, Dublin, \$o. 25.) Four men; a wharf in moonlight; Irish costumes; 40 minutes. Can be very effectively done. A little ingenuity in stage lighting will afford an admirable setting.

The Travelling Man. By LADY GREGORY. (Maunsel, Dublin, \$o. 25.) One man, one woman, one child; an Irish cottage kitchen; 20 minutes. Subtitle: "A Miracle Play." Must be done simply and with restraint.

Spreading the News. By LADY GREGORY. (Maunsel, Dublin, \$o. 25.) Seven men, three women; apple stall near a village fair; costumes easy; 35 minutes. Lively gossip comedy.

Hyacinth Halvey. By LADY GREGORY. (Maunsel, Dublin, \$o. 25.) Four men, three women; street in Irish village; costuming easy; 40 minutes. Typical of the new Irish theater. Full of color and action.

The Workhouse Ward. By LADY GREGORY. (Maunsel, Dublin, \$o. 25.) Two men, one woman; a ward in an Irish workhouse; 30 minutes. Delightful comedy in brogue. Competent acting, of course, adds.

Waterloo. By CONAN DOYLE. (French, New York, \$o. 25.) Three men, one woman; one interior; costuming easy; 35 minutes. Requires one especially good actor for an old man's part. Can be successfully done.

The Will. By J. M. BARRIE. In *Half Hours*. (Scribner, New York, \$1.25.)

Six men, one woman; about 45 minutes. One of Barrie's well-known shorter plays. Very interesting and of considerable power. Three scenes rapidly shifted, but all use same setting: a lawyer's office, changed to show passage of time by change of a picture; easily done. Like all the Barrie plays listed, needs experienced work for the best results.

Rosalind. By J. M. BARRIE. In *Half Hours*. (Scribner, New York, \$1.25.)

One man, two women; a cottage parlor easily arranged; costuming easy; about 45 minutes. One-act comedy requiring clever work, especially by the feminine lead, but very interesting and worth doing.

The Twelve Pound Look. By J. M. BARRIE. In *Half Hours*. (Scribner, New York, \$1.25.)

One man, two women; an easy interior; about 45 minutes. A one-act comedy of considerable power. Needs good handling, but situation and lines carry well. Two leading parts, man and woman, offer great opportunities.

The Weakest Link. By BEULAH MARIE DIX. In *Allison's Lad* (Holt, New York, \$1.35.)

Four men; a narrow room in a fortress, easily arranged; period of Hundred Years' War; 30 minutes. A dramatic interlude in blank verse. Powerful situation that carries the play, though finished acting, of course, adds.

Allison's Lad. By BEULAH MARIE DIX. (Holt, New York, \$1.35.)

Six men; an interior scene; costumes of England in 1648; 25 minutes. A play of intense feeling, yet well adapted to amateurs. A dramatic episode.

The Dark of the Dawn. By BEULAH MARIE DIX. In *Allison's Lad*. (Holt, New York, \$1.35.)

Four men; an interior easily arranged; period of Thirty Years' War; 30 minutes. Interesting and dramatic.

Fantasio. By ALFRED DE MUSSET. In *Barberine and Other Comedies*. (Sergel & Co., Chicago.)

Eight men, two women, pages, attendants, officers; an interior or exterior arrangement possible. A poetic comedy of charm and excellent literary quality. Not difficult.

Gringoire. By DE BANVILLE. An adaption by SHIRLEY. (Dramatic Pub. Co., Chicago, \$0.15.)

Four men, two women; fifteenth-century interior; 45 minutes. Considerably overdone, but admirable in dramatic value, color, and pathos. Requires good reader for the lead and offers a couple of excellent character parts.

The Violin Maker of Cremona. By FRANÇOIS COPPÉE. (Dramatic Pub. Co., Chicago, \$0.15.)

Three men, one woman; walking parts, citizens, workmen, etc.; eighteenth-century interior and costume; 40 minutes. A comedy.

The Eternal Masculine. By HERMAN SUDERMANN. In *Morituri*. (Scribner, New York, \$1.25.)

Five men, three women, others; a royal apartment; 1 hour. A drama of intense interest. Requires some cutting and rearrangement. Requires good acting.

ORAL ENGLISH IN THE HIGH SCHOOL

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IN THE field of English in the secondary school there are today four, possibly five, movements that partake of the nature of innovations.

First, there is new emphasis upon the use of models, especially as a means of teaching composition. More and more we find teachers of English, in class periods no longer called "recitation," but "study" periods, analyzing with their pupils the best models of sentence, paragraph, and whole compositions. We shall find that in this way the sound principle of learning by imitation and example comes to the front. When teachers of elementary and secondary English neglect imitation, the most important element in learning a language, they are astray from sound teaching. Upon this point I commend the *New England Leaflet No. 84*, written by W. B. Hersey, of Harvard College.

The second idea which seems to be inevitably coming forward is that English composition is a process of thought-building. Already, we have one highly suggestive textbook, bearing the name *Thought Building in Composition* (the author is W. M. Neal, of Massachusetts Agricultural College; Macmillan is the publisher). This is a manual for college Freshman classes. However, it is a book that ought to be upon the desk of every teacher, for, although roughly and imperfectly, it opens a method of procedure which will in time receive the emphasis it deserves. In brief, upon this point I may say that nowhere in the high-school curriculum as in the English classes is there so good an opportunity to teach youth to know and to use a few of the most essential principles of correct thinking, and to avoid the most common errors of faulty reasoning.

A third change that perhaps has yet but dimly appeared in the high school is called by the rather vague term "co-ordination" or "co-operation." This effort to carry the teaching of the English

classroom over into the other classes is the attempt to meet two conditions that prevail in our English work. The first condition is that our pupils cannot write well because they haven't anything to write about. To assign a theme offhand is not done today by good teachers of English. The very name "theme" or "essay" is forbidding; it places a positive inhibition upon the constructive powers of the pupils. The skilful teacher of composition is spending more and more of his time in creating actual situations that naturally call upon his pupils for spontaneous expression.

Along with this condition—the difficulty of getting real situations or real occasions for writing—is the fact that the other high-school classes undo the work of the English department. The pupil performs his written work in other subjects in blissful forgetfulness of correctness and all the other principles the teacher of English tries to hammer into him. Painstaking directions go for naught, because the real habits of writing are made, not in English composition classes, but in other classes where no attention is paid to the principles of effective composition.

Growing, then, out of these two conditions, there are coming about the following changes:

1. Less time in the future is to be given to formal classes in the study of English. English five hours a week, for four years in the high-school course, has an undue proportion of time. At least this would be true if all the classrooms in a high school were looked upon, as they ought to be, as giving instruction in the use of the mother-tongue.

2. In some way, not yet perhaps worked out, the training of the English classroom will be transferred into the history and other classrooms. The time will come when there will be fewer teachers of English and fewer classes of English. The strength now used by these teachers will be transferred into the classrooms of history, civics, and other studies, and accompanying this change will be the fact that all teachers of history and of such subjects will of necessity be competent to teach the effective use of the mother-tongue; and they will be required to do so.

A fourth innovation, closely connected with the other three, is that we are increasingly placing our faith in the teaching of

English as a tool. With immature pupils at least, conceding some rare exceptions, it is largely wasted time to try to teach the artistic aspects of composition. The refinements of style may perhaps be successfully imparted in more advanced classes, but they are beyond the capabilities of the average high-school pupil. Moreover, in the field of literature many thoughtful leaders are saying that appreciation of the artistic elements of these classics cannot be directly taught; that the intellectual element in literature alone can be taught. Appreciation of artistic elements is not taught—it is imparted by an excellent teacher; and so, in the place of at least some of these high-school classes, leaders would substitute sane and forceful prose, say on scientific or historical subjects, and books perhaps not containing high artistic merit, but putting before the pupils content that is intrinsically interesting and valuable. In short, the tool aspect of our work is coming to the front in both literature and composition.

Prominent among the ways and means of teaching English as a tool is the very widespread interest and classroom adaptation of the various aspects of oral work. English is a tool, not merely to express one's ideas by pen and paper, but to express them effectively by word of mouth; the mother-tongue, not the mother-pen and-paper! Please do not anticipate that I shall weary you with the usual harangue at this point, to the effect that by far the greater number of our pupils will speak the mother-tongue far more than they will write it. I assume that you admit this commonplace. I assert that emphasis on oral composition is one of the means, perhaps the best means, of teaching English as a tool.

May I interject just here what are to me two very interesting, almost startling, and entirely encouraging facts? Upon the first I shall make no comment, except to place after it an exclamation point. In the Harvard entrance examinations in English there is today actually a place in which a candidate may receive entrance credit for reading a piece of literature well and for conversing well! This strange and, in the Middle West, unrecognizable entrance credit has been used for many years in the progressive far western universities, Stanford and California! The second fact is this: The men in the University of Chicago who have general direction

of Freshman English have come to the conclusion, gradually reaching it after long years of observation and conscientious study of the needs of that year, that the oral aspects of English ought to have a place in English 1. Such work will not be left in the future entirely to the Department of Public Speaking. I cannot help remarking that the whole movement which is pressing oral composition to the fore, which is winning recognition from the universities, as the facts just mentioned indicate, is a return to the beginnings of rhetoric. Do not forget that rhetoric began in the spoken discourse of the earliest rhetoricians. The strange fact, indeed, is not the return to the old way; it is that we have ever dared to stray from the seemingly obvious duty of giving the kind of instruction that is most needed by competent men and women.

Just one word further in introduction. My topic, "Oral English in the High School," permits me to write of two kinds of oral English—the oral interpretation of literature, and oral composition. I propose to confine myself to the latter topic. May I, however, say something about the interpretation side? Please do not forget, what most of the university instructors seem never to have known, that great dramas and lyrics and creations and the rest, with the exception of essays, were all meant to be read aloud, spoken, or sung. Do not forget as prospective teachers of English that the time is coming when you cannot secure or hold a place in the department of a self-respecting high school if you are unable to interpret literature reasonably well, as it was meant to be interpreted. The time is coming when you cannot secure a position simply by knowing it all from Chaucer to Kipling. The interpretative power that you will need to have is the power to illumine, to enrich, to beautify, through oral rendition. Especially if one deals with immature minds ought he to have this essential qualification. You cannot teach appreciation of English classics through the understanding alone. No boy is likely to appreciate the great speeches of Henry the Fifth through a learned analysis of those speeches by the instructor. It must be read to him. The high-school boy was not far wrong who defined a classic as "a piece of literature written in a dead language." If we are not to teach entirely by analysis, neither is our class work to consist largely of a dry catalogue of historical

facts. This method of studying literature is well hit off by George Ade, speaking of the kind of study in some women's clubs. Ade says: "After the club had been running some time, for six months, it was beginning to be strong on quotations and dates. The members knew that Mrs. Browning was the wife of Mr. Browning, that Milton had trouble with his eyes, and that Byron was not all that he should have been to say the least."

You can see that it is with considerable reluctance that I deliberately give up this half of the topic assigned. I feel strongly that literature can be taught as it should be imparted only by people who are competent to interpret it. I feel so strongly the narrowness of the analytical and the historical approach to the classics, unless they are supplemented by the interpretative approach, that I should like to dwell here longer.

Up to this point, then, we have mentioned the four lines of new emphasis that we are likely to see in progressive English departments. The use of models, co-ordination, thought-building, all enter into the fifth line of emphasis, the imparting of English as a tool. In this field of oral work we have passed by interpretation, and confine ourselves to the comparatively narrow field of oral composition. When using this term we have in mind those classes which are wholly or in part substituting oral for written expression of the pupil's own thought.

I am glad to say that we have a definite body of concrete data comparing oral with written composition, compiled by a committee of the Illinois Teachers Association. This committee filed its report at the meeting of the association in Urbana. This body of data, in my judgment, by far the most scientific ever gathered in our field, may be found in full in the *University of Illinois Bulletins*, Vol. XI, Bulletin No. 10, entitled "Proceedings of the High School Conference." I desire to present here just enough of the report to make you desirous of reading it in its entirety.

Feeling the importance of definite information about the new movement for oral English, and realizing that unsupported opinions are of little weight, the Illinois conference decided to set up an experiment, an investigation. In brief, the procedure was as follows: The committee drew up a program for one semester of

oral work, to be tried in the second semester of the Freshman year—this because the committee thought that if oral work is ever doomed to failure it would be there. The experiment was recommended for schools large enough to have two sections of Freshman English. One of these sections was to be called a "writing section," in which no oral work was to be done; the other, a "combination section," in which two-thirds of the themes were to be oral and one-third written.

The details of the program in the combination sections for the semester were these:

1. Two and one-half days each week were given to oral work for eighteen weeks.
2. In this time each pupil was to present in class seventeen oral themes.
3. For delivery of this work twenty-five one-half periods were allotted.
4. Eight of these themes were to be worked over into written themes; these the instructor was to grade, but not correct, and they were to be corrected in class by the pupils under the teacher's direction.
5. Seven periods of the semester were spent in drill upon spelling, punctuation, and grammar.
6. In every case of the assignment of an oral theme, the instructor set a model of the theme desired.
7. Each teacher was asked to meet each pupil in conference at least once a fortnight.
8. Some of the themes were worked up by groups of four or five, the class voting which group had done the best work.
9. The time was evenly divided between description, narration, and exposition.

This was the program for the combination sections. For the writing sections the program was exactly the same, except that all the oral themes were replaced by written.

Thirty teachers undertook the program with two or more classes; of these, twenty-three completed the experiment with at least two sections. Their findings were studied by the committee in order to find answers to three issues which test the value of oral work in the high school. These three issues are:

a) What is the *relative burden* of oral composition upon the teacher? The committee confined its investigation to the time element. Because *time consumed* and *burden upon a teacher* are

not, or at least ought not to be, identical, I have little faith in this part of the committee's findings.

b) To what extent does proficiency in oral composition carry over into written work?

c) Even if proficiency in oral composition does not carry over into written, does the benefit in speech warrant its continuance in the high school?

Now for the evidence on the second issue! Does the proficiency in oral work carry into written? Upon this we have the evidence from 1,200 written themes, from ten classes in eight high schools. These themes, four from each pupil, were written, one at the beginning of the semester, one in the middle, and two at the end. They were about equally divided between the students of the writing and the combination sections. By the members of the committee, who were trying to be open-minded concerning the hypothesis set up for the experiment, these 1,200 themes were carefully studied, and comparisons were made. The committee finds: "The themes written by the combination sections average better in thought and in rhetorical and grammatical structure, and are at least as good as the others in the more mechanical elements of form." The superiority in rhetorical structure is marked in four ways: (1) in thoroughness of treating each idea; (2) in lessened artificiality (that is, the writing is more direct and personal, as good writing ought to be); (3) the combination sections seem to show decided superiority in arriving at definite conclusions, leaving definite impressions at the end; (4) there is improvement in the general spirit in the combination sections.

As to the first issue, based by the thirty teachers on a careful estimate of the time involved, the committee tabulates the facts, and generalizes as follows: Oral themes seem to take much less time from the teacher than do written themes, and the time decreases as the teacher's experience grows, whereas written themes, like dish-washing, seem to take the same time forever.

On the third issue, Is there improvement in speech as contrasted with improvement in writing? twenty-seven teachers out of thirty say "yes," twenty-two say "marked superiority," the others qualify or are doubtful. But on the whole the teachers, most of whom had

never before attempted oral work, think that the improvement in speech is very marked.

As I have said, the meager comment I am able to give here is intended to call your attention to this good investigation, and to let you see how thoughtful students of teaching English are attempting to approach the issues. I urge you to make this report yours; it is full of suggestions for the conduct of your composition classes.

I now desire to address myself to the topic suggested by the first issue of the Illinois committee, namely, Does oral composition relieve the teacher of burden? My position briefly is that it is a relief from the burden of written work, but if well done that it involves certain indispensable duties on the part of the teacher.

We are grossly mistaken if we think that oral composition classes are beds of roses for the instructors. Now of course some oral classes are, but when they are they are worse than useless. Nay, more—that teacher or that school which introduces any large amount of oral composition for the express purpose of giving the English teachers less work is, in all probability, from the outset, damning the whole procedure to failure. I mean to show that the oral work well done demands as much energy as the same number of pupils in written work. Of course there is a perfectly sane ground for thinking that there is a relief coming from a change of occupation. This relief is indeed worth consideration. But I insist that there are very indispensable duties that will occupy approximately as much time as theme-reading for the same number of pupils.

Three of the duties which will still keep busy the tired teacher of English I desire to discuss briefly. First, in some way the instructor must supervise the preparation of oral work. It may be during a vacant period, it may be after school, but sometime, somewhere, the teacher ought to hear many, if not all, of the themes before they are presented in class. Of course this is not done, and because it is not done one usually hears empty drivel from the pupils in an oral class. In his *Concise Description of Grammar Schools*, written in 1818, Nicholas Carlisle, speaking of oral exercises of grammar-school boys in England, thus characterizes some of their efforts: ". . . . they acquire great applause; some by a

prodigious inundation and flow of words, others by their specious but fallacious arguments." This well describes much of what passes as oral composition today. I do not know that the oral drivel is any worse than ordinary written drivel. Certainly it is no better. The point is that it can be guarded against in only one way: the teacher must hear at least one of the practice efforts before the speech is presented in class.

The second duty the instructor *must* fulfil. But very infrequently dare he resort to the impromptu and inane efforts of some member of the class appointed as critic. Fellow-pupil criticism, for the most part, is silly nonsense, nor can the teacher be a three-minute-at-the-end-of-the-hour critic, with comments like "That was good, John," or "You can do better next time, John." Understand me, these comments are all right, but they need to be supplemented by other carefully considered constructive help. To this end the instructor ought to make, upon suitable class cards or upon the loose leaves of a notebook, comments, a progressive record, from day to day and from week to week, giving each pupil access to his continuous record. In this way can he keep himself and the pupil alert for progress. All this takes time.

The third duty also requires careful preparation. The instructor ought deliberately to present to a class an oral model of the assignment he wishes them to prepare. It is a hobby of mine that a teacher ought to do *with* the class at least some of the tasks he assigns. Suppose I want my pupils to give an oral exposition of some process. When that assignment is made, I, the teacher, ought to present to the class a model in the form of an explanation of my own of some process in which I am interested. You will find that it delights your class to have the model and to know that you have done for them what you are now asking them to do for you. Give this a trial. I promise you it will be well worth your while.

Rehearsals, records, preparation and presentation of models are indispensable parts of the teacher's work. An oral class without them is well-nigh worthless. There are, of course, many other duties which all taken together mean that oral composition will consume as much of the teacher's energy as the written, possibly

saving a little, but giving him only the advantage of a change of work.

If, then, it is a mistake for the teacher to look for a bed of roses in the class of oral composition, it is equally important that the pupils shall not consider the work a snap. Believe me, here are in reality some of the greatest difficulties in English work of any sort. By and large, in college and high school and grammar school, English classes are looked upon as snaps. Exceptions—yes, each of us thinks his classes are exceptional! Classes in Anglo-Saxon and the rest may be difficult, but the sadly significant fact is that we cannot make our pupils *dig* in English. Oh, form some paradigms to assign! You may assign a lot of reading, but for most pupils the reading will be skimmed over a little faster. No one is particularly at fault in the matter, though sentimental curriculum-makers and teachers who gushingly ask boys with red blood in them to admire the, to a boy's mind, wholly impossible Knights of King Arthur's Court are partly at fault.

Guard, then, any class against being a snap; especially guard the oral class. How? Above, I suggested one indispensable. (1) By very painstaking planning of work on your own part. (2) By making every speech, so far as possible, involve some kind of *investigation*. If a boy knows about boat-building, and wants to talk about it, he is the very one who ought to find and read, and to put in the classroom where other boys can read, several articles on boat-building. (3) Guard against loafing by having, regularly, current topic days, in preparation for which a constant study of daily reports is necessary. Have this available material in the classroom and *know when the books are read, and by whom*. (4) After the class is well started, have extempore themes now and then. You will be surprised to find that many of the pupils speak almost as well offhand as they do work supposed to be regularly prepared. Make it very plain to them that this is a means of determining how well they ought to speak after careful preparation, and hold them to the mark. (5) More important, however, than any of these means, there is still another way of making pupils respect the work and give it their best efforts. Insist that every talk presented in class shall show careful attention to organization—to form. I

mean what I say: careful attention to the beginning, to the development, and to the conclusion shall plainly show carefully prepared sequence of thought. Of course we want our pupils to present subject-matter upon topics over which they have some command. The purpose of the pupil's personal interview, or consultation, or rehearsal with the instructor, of which I was speaking a moment ago, is to show the lad that because he is better informed than his classmates—say, upon the process of smelting ore—is the very reason why he must carefully study out his presentation for less-informed people. Understand me, I think it is wasted time to attempt to teach what we call *structure* as such. It must be in connection with a motive to make subject-matter in which the pupil is interested, *picturesque*, *striking*, and memorable for a real audience. Give a purpose for everything you try to teach.

I am passing this point, I know, with a very inadequate treatment. Many suggestions as to *how* one may in oral composition teach structure, the sequence and organization of ideas, may be found in Mr. Neal's text, and in another text which certainly ought to be upon the desk of every teacher of oral work. This latter book is entitled *The Teaching of Oral English* (author, Emma Miller Bolenius, of Roanoke Woman's College, Roanoke, Va.).

We have then, up to this point, attempted, first, to place oral composition in its proper position among the five new lines of emphasis. We have located it as one of the methods by which is to be accomplished vital training in the use of the mother-tongue as a tool. Secondly, our attention has been called to a storehouse of real facts, not merely opinions, demonstrating the value of oral work. Thirdly, we have also urged that the great danger is that the work will be taken too lightly by teacher, by pupil, or by both; and we have attempted to suggest some of the ways of making the oral class work, together with its preparation, dignified and respected.

With your permission, I desire to take up some further suggestions as to the conduct of the course. How much shall we include in our oral classes of the elements usually taught under the name of elocution? I am led to this consideration by the irritating persistence of the ridiculous error that includes interpretative reading

and public speaking under one general term, "Oratory." A certain textbook, entitled *Oral English in the Secondary Schools*, is a splendid example of all that a high-school text ought not to be. In the first place, it makes the mistake, which I urge you never to make, of treating *reading* and *speaking* as one and the same thing. Again, it makes the mistake of separating interpretation from the literature class, and of separating oral work from the composition class. Interpretation is a *part* of the literature; oral expression is a *part* of composition. However wise it may be to keep the public speaking department in a college separate from the English (there is radical difference of opinion here), I submit that in the high school there ought to be no such separation.

A third mistake is made in this widely used textbook which I have mentioned. The first 100 pages, involving the class work of at least a month, are given over to "The Formal Elements in Oral English." Think of it! Four to six weeks given over to graded lessens in position, breathing, enunciation, pronunciation, etc., with long lists of exercises, with a careful analysis of diacritical marks, with a careful study through drawings of the organs of articulation and pronunciation? To begin oral work in that way is just as bad as it is to begin written composition as it was begun a hundred years ago, with a study of spelling, punctuation marks, rules of grammar, etc. Every reputable modern textbook in written composition begins with the study of wholes: compositions, paragraphs, sentences, words, is the sequence. The study of rhetorical principles is subordinated to the idea of a completed whole. Punctuation is treated incidentally. The *idea*, the effective statement of the idea, the relation of the *ideas*, is the point of departure.

May I digress a moment on the point of teaching any kind of technique in English? Men say, "You want to teach English as a tool." Well, in teaching a boy to play the violin, the instrument is a tool for his message. You begin with teaching technique. You teach by means of exercises. The pupil masters the detail of the instrument before he learns to play an air right. To be sure, the violin pupil does not begin by playing an opera. The error here is in the analogy between the mother-tongue and the violin

as tools. In music, the instrument and the command over it are indispensable elements in the conveying of a message. Not so in speaking. In the latter the mechanical elements are exceedingly insignificant; the idea is the thing. Or put it in this way: Call this English, the formal elements of which the textbook under consideration wants to teach for six weeks, a tool in exactly the same sense as the violin. The English pupil knows how to use his instrument; while the violin pupil, in comparison, knows nothing. You have heard of the man who was asked if he could play the violin. He replied that he thought he could, but he wasn't sure, because he had never tried. You smile. Now that same answer made by a boy or a man, when he is referring to an oral address, isn't necessarily a joke. In all probability, upon the right subject, anyone can make a presentable speech if he has the nerve of the man who thought he could play the violin. And it is for this reason, because he already has a rough command of the tool, that the pupil in oral English does not begin with minutiae, but begins with wholes.

There is another reason why separating interpretation from content is entirely wrong. The author of *Oral English in the Secondary Schools* puts a class of high-school pupils, all of them, through the same course in vocal training. Say he has twenty pupils in the class. Ten of them have very faulty articulation, ten have excellent articulation. I submit that to those who have excellent articulation, the topic of faulty articulation ought never to be introduced. Again, of the ten who are faulty, suppose that no one of the ten is slovenly over the same element of speech. The author enumerates fifteen ways in which the organs of articulation, wrongly used, produce bad enunciation. Now if pupil No. 10 seems to have no difficulty in the first fourteen of these ways of error, he ought never to be subjected to a single thought about those errors. He should not know, nor hear, of any error except the one he needs to correct. Why put them in his head? When you teach a class of twenty to sing, you have to be very careful that certain pupils do not apply, in their own singing, suggestions that were never meant for them. This, by the way, is one of the logical reasons for the establishment of a voice clinic in any department of

public speaking. Your expert can operate on one voice-patient at a time. Smith's method is almost as bad as to perform the identical operation on twenty patients in different stages of appendicitis, all at once, especially if some of them do not have appendicitis at all.

A moment ago, we used the expression, "expert can operate on one voice-patient at a time." This introduces us to the last criticism I wish to make of methods all too prevalent. An *expert!* The great reason why we ought not to do much with "formal elements of speaking" is because we do not know how. Let us make our suggestions on the formal technical side of oral work very incidental; confine them to a few points on which we are sure; do it largely in private, with one pupil. At best, lump the pupils into groups according to their faults of vocalization. The necessity of being an expert before tampering with voices is trebled when one is dealing with changing voices. I can name in this state a half-dozen boys' voices seriously injured by forcing a baritone upon a treble voice at the transition period; all this terrible mistake for the sake of a declamation contest.

But I must not content myself with negatives. I desire now to list for your further consideration a few statements as to the vocal training an unexpert teacher ought to undertake.

1. Teach pupils to stand and sit erect when talking. Do not begin with these directions until the pupil has some confidence in the thoughts-into-words part of the work. Let him remain seated at first.
2. Do not give formal exercises in breathing; this is a matter for individual suggestion. If the pupils are heard, they are breathing well enough.
3. Do not, under any conditions, try to teach gesture. Encourage any that appears.
4. In your conferences seize upon the main vocal fault that is apparent to anyone, and make the pupil see it. Give him one thing at a time for improvement. Perhaps if you merely lodge the idea of improvement, he may long after remember and follow it.
5. Avoid, by all means, unison vocal exercises.
6. Always keep prominent in the pupil's mind that the ideal speaker is easy, simple, self-controlled, informal; addressing his

audience in a quiet, straightforward, dignified manner, and in a pleasant, easily understood voice. The speaker's main business, so far as the formal elements of speech are concerned, is to keep himself out of the notice of his hearers and to fasten their attention upon what he is saying.

My final suggestion upon these technical matters is: Don't bother much about them. Through example of your own, by commendation of the best speaking in your class and the best speakers of your city, you will indirectly establish good standards of oral work. Trust to the instinct for imitation. Always hold up the supreme test, What was the effect upon the audience? Nothing else is important.

Let us turn finally to a few considerations more important than matters of elocution. The way to begin in Freshman classes is with complete oral recitations. In every well-supervised high school the pupils in all classes respond to questions, not in single words or phrases, but in complete statements. This is the beginning of oral composition. In many classes, also, attempts are frequently made to have "topical recitations"—informal and unpretentious reports on various topics connected with the subject-matter of the course. In the literature classes especially there are abundant opportunities for these class exercises. These oral recitations, in which the attention of both the speaker and the listeners is directed mainly to the thought, to the contribution of the recitation, are the models we ought to set for ourselves in the early part of our oral composition classes.

In other words, bring into your classroom situations that arouse the desire of the pupils to express opinions. Do this at the beginning of the term. Do not begin with a learned discussion on your part of the formalities and the formidableness of oral work. Get the members of the class to talking freely and spontaneously from their seats, or from the standing position at their places, about matters of interest. Let this go on for some time, your suggestions about form in speaking being so far merely incidental. Your suggestions should always have the need of the audience as the point of departure. "Won't you stand up and say that, John? We can

understand you better if you come up here by the desk." This is the teaching that bridges the gap between the oral work to which the pupil has been accustomed and the more formal work into which he is being introduced.

May I submit a concrete suggestion as to how one can create what I have several times called real situations, calling for spontaneous expression on the part of the pupils? Call for a list of books, asking various members to suggest one book that they read for fun, one that they read for pleasure, one that they read for enjoyment. At the board, you yourself make three columns of titles. You will be surprised at the difference of opinion that arises about the right of some book, or some kind of story, to appear in the *fun* column rather than the *pleasure* column. Welcome judgments, welcome differences of opinion, welcome that little informal debate. Never let the idea that you are looking and stimulating oral composition enter the heads of the pupils. After you have a list of about ten books or stories under each head, then your device has just begun its riches. What is there in the list of *fun* books that all have in common? What common characteristics? How do they differ from the books in the other columns? What book does one read for *pleasure*, what for *enjoyment*? How does he read for fun, for pleasure, for enjoyment? You are *incidentally*, in such an exercise, developing the beginnings of judgments about literature. You are showing the real difference between fun, pleasure, and enjoyment, and you are stimulating the best kind of oral expression.

It is because I believe thoroughly that the approach to oral work ought in some such way to be incidental that I am distinctly in favor of including the Freshman oral work at least in the written composition class, and do not favor for beginners a separate class in oral composition.

After these informal beginnings, largely intended to break down timidity and establish the confidence in the classroom that is prevalent upon the playground, some definite program to be followed should be laid out by every teacher in the order of increasing difficulty.

Follow up these informal beginnings, then, in the normal class, with about this order:

1. Personal experiences, merely narrative in form.
2. Repetition of an experience of which the pupils have heard someone tell.
3. Telling the class an amusing story or anecdote.
4. Telling the ending of a story the teacher has begun and left unfinished.
5. Making up a little story of their own.
6. Telling the outlines of a story read.
7. Selecting the main incident in a novel, to stimulate the class to read.

Going into the field of exposition:

1. Explain a simple process to the class.
2. Explain something that requires diagrams, or illustrations, or demonstrations.
3. Give a clear explanation of what kind of a speaker you would call eloquent.
4. Explanation of "What is the use of an automobile race?" etc.
5. What is the best way to do a thing? Something in which the pupil is expert.
6. What are the essentials of good exposition, etc.?

Perhaps this is not the right order of increasing difficulty; each teacher must work that out for himself. My point is, have a definite course of progress; let the class know that you have a graded series of exercises of increasing difficulty.

Along with this, let some of the oral themes be transcribed into written form. So far as possible, do not allow this process to be reserved. Do not allow more than one memorized speech from each pupil. If the pupil has to memorize what he has written out, it is sure proof that the oral work is too pretentious for him.

My purpose has been to show, in the first place, where among the new lines of emphasis in English work the field of oral composition lies. Oral composition is an attempt to contribute a fair share toward the imparting of the mother-tongue as a tool, that it may be an asset in the life of the pupils.

Secondly, I have referred you to the best body of evidence I know which proves that oral work well conducted carries its training over into the writing powers of the pupils, and have shown that the improvement in speech from systematic oral classes is decidedly marked.

Thirdly, I have attempted to warn against the mistake of thinking that oral classes are easy for the teacher, and to caution against allowing them to be considered easy by the pupils. I have indicated three major duties of the teacher: the necessity of individual consultations; the necessity of carefully kept records; and the wisdom of the presentation of models when giving assignments. I also indicated five ways in which the class may be conducted to make it dignified in the minds of the pupils.

Fourthly, upon the topic of the formal elements of speaking I have attempted to show that the technique of voice-training ought to be incidental; that it must be individual; that it is wasted time to speak to large groups of pupils about errors of which only a few pupils are guilty. It is worse than wasted time, for it fills the minds of the pupils with thoughts that ought never to enter their heads.

Fifthly, I have endeavored to present six definite suggestions about this technical work; how it may be kept incidental and yet yield a maximum of good results.

Sixthly, we have seen that the first approaches to the work of oral composition need to be informal, merely using as a basis the oral composition prevalent in all classes, emphasizing the audience aspect of public speaking.

Finally, I have merely suggested the indispensable necessity of a carefully prepared series of exercises of increasing difficulty in order that the classes may not think that every kind of oral work is like every other kind. Opportunities should be multiplied to show the differing situations in which one who would talk finds himself.

In conclusion may I leave with you this consideration? Our oral classes are to give the pupils the same major idea as written composition—namely, that the *speaking aspects* of oral work are of secondary importance. The thought, the contribution, its effective arrangement, its composition, is the great desideratum. To accomplish this, see that your students acquire the attitude that a speaker, like a writer, is the servant of an idea. He is the bearer of a message. You may remember that in speaking of the powerful first inaugural address, Lincoln makes this modest yet significant comment: "It is a truth that I thought needed to be told." *The*

truth—a message which the speaker has in his mind and heart more vividly than his hearers. *That needs*—this truth has some vital lesson for the hearers. It means to them new information, perhaps new aspiration, new conduct. In Lincoln's case it meant a message about the sacredness of the Union. *A truth that needs to be told*—to be imparted to people who need it by telling. Not the cold message of the printed page, but the message of a living voice reflecting on face and body the workings of conviction and emotion of the human messenger. The greater the message, the more important it is that the human instrument by whom that message is conveyed to the hearers shall be capable. And the more vital the idea, the more it reacts upon the humble instrument and makes it powerful. Your duty is to make it inevitable that some of your pupils at least shall have momentary insight into the clean, clear joy of being the real servant of an idea—a message bearer.

COLLEGE COURSES IN PUBLIC SPEAKING¹

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A THOROUGH study of the principles of elocution should be the basis of all college courses in public speaking. This means a knowledge of the physiology of the vocal and breathing organs, of control of the breath, and of the placing of tone; a knowledge of the essentials of good articulation and pronunciation, and much practice in difficult sounds and words; an understanding of the laws of emphasis and drill in its application in the reading aloud of well-selected passages of literature; a careful study of the elements of quality, force, pitch, and time, and their application in the delivery of well-chosen selections from the poets and the orators; a study of the elements of gesture, and the practice of exercises best fitted to give grace in attitude, bearing, and movements of the body in expression. This course should occupy at least three hours of class work per week during one semester, or, if possible, for a full year.

When such a course has been completed the student may then proceed along two lines of work—the interpretative and the self-expressional, the main purpose of the one being to give proper expression to the best thought of the great authors; of the other, to give the best expression to one's own thoughts. Students are advised to pursue both of these lines at the same time, not to exceed three hours per week in each, for I hold that students in order to broaden themselves and develop strong personality should at the same time pursue other cultural subjects—language, literature, philosophy, economics, sociology, etc.—for the rest of their sixteen or eighteen hours of recitation per week.

Let us take up first the courses along the interpretative line:

1. *Interpretative reading*.—This is a course in which choice miscellaneous selections are chosen for class work. They are read in

¹ Read at the convention of the National Speech Arts Association, San Francisco, California, July 2, 1915.

class for thought and expression, and students are required to present them before the class as a means of entertainment and as opportunity to express to others what has been impressed on their own minds.

Then, too, selections may be assigned for work that the instructor may not have had time to read with the class and which students after consultation with the instructor may present to the class. The possibilities of such a course are unlimited. It should occupy two or three hours per week.

2. *Study of Browning or Tennyson*.—In this course intensive work in interpretation is confined to one author, with the idea of storing the mind with extended selections from some one poet, or some particular poem, as "Maud," or "In Memoriam," or "The Ring and the Book," endeavoring to make others appreciate as you feel and appreciate them. There is no limit to work of this kind, as one may offer a new course for each of a number of authors; for example, a Mark Twain course, a George Eliot course, a Whittier course, or a Kipling course.

3. *Shakespearean reading*.—In this course two plays may very profitably be read in class in a two-hour course—a tragedy and a comedy. The plays should be read critically for thought and expression, parts should be assigned to members of the class, and scenes presented in the classroom. The cast should be changed with every scene in order more properly to distribute the work and give variety in interpretation and impersonation. No costuming may be undertaken, and only simple properties can be introduced. The plays may be presented publicly, one at the middle and one at the end of the semester, the purpose being, not to present a polished performance, but to give a platform recital, in citizen's dress, with a new cast announced for each scene. I find that students take great interest in these interpretative productions of plays, and the public is eager to listen to them and enthusiastic in praise of such work and the opportunity it affords for public expression.

Two other plays may be given for outside study to be reported on at stated times in the semester. Many Shakespeare courses may be offered and other classic plays than Shakespeare's may be used in this course.

4. *Play production.*—This is still more intensive than the preceding course. The best talent discovered in the Shakespeare course may be used to present a modern play in costume, permitting each member of the cast to carry his part throughout the play. This gives opportunity for proper stage-setting, instruction in make-up, and costuming and the use of properties; in fact, all the details necessary in proper stage presentation. Other plays of the modern drama besides the one to be publicly presented may be studied during such a course.

5. *Dramatic recitals.*—Such a course should be limited to ten or twelve persons, and only such as give promise of unusual power in public work. The purpose should be for each student to present an hour's public recital of some play or the dramatization of a book for public presentation. These should be in the nature of lecture-recitals in which only the leading scenes of the play or book are presented and unimportant scenes dismissed with short narrative. There is also opportunity for discussion of the principal characters and incidents of the play and the setting forth of vital lessons to be learned.

While these five courses may partake somewhat of the self-expressional, they more nearly belong to the interpretative side of college courses in public speaking.

Consider now the self-expressional or oratorical side of our work:

1. *Public speaking.*—In this course students should be required to make at least eight speeches, each about seven or eight minutes in length. These speeches should be prepared for different occasions. The success of this course depends much upon the ingenuity of the instructor in finding subjects and occasions of interest. He should not forget that the themes most interesting to students are those that have to do with student life. Briefs of speeches should be required: first, a trial brief to be presented for criticism, and, second, a corrected brief, which should appear on the table of the instructor at the time of the speech. Speeches should be extemporaneous as far as the words are concerned, but the outline should be very carefully memorized.

2. *Study of great orators.*—In this course a few representative ancient orators and a few modern orators of Continental Europe

should be studied, but chiefly English-speaking orators—ten or twelve English and about as many American orators. Lectures should be given on the qualifications and sources of power of the orator, the construction and style of the speech, the kinds of oratory, etc.

After the lectures have been concluded one recitation should be devoted to each of the orators to be studied. There should be a principal speech, with four shorter speeches, at each recitation. Suppose we take Lord Chatham as the study for one day. The program may be substantially as follows:

1. The Oration.
 - (1) Length, twenty minutes.
 - (2) Subject, a eulogy on Chatham, a carefully prepared and committed speech.
2. The Topical Speech.
 - (1) Length, seven minutes.
 - (2) Subject, Chatham's work as premier, or some other special topic relating to his life-work. The speech should be carefully outlined and given extempore.
3. The Brief.
 - (1) Length, seven minutes.
 - (2) Subject, an outline of one of Chatham's speeches. The student should present a brief of the speech, and, speaking in the first person, give Chatham's ideas but not his words. There may be some quotations, but the speech is in no sense a declamation. The speech should be extempore as far as words are concerned.
4. The Discussion.
 - (1) Time, seven minutes.
 - (2) Subject, Chatham's oratory. A critical estimate of his methods and sources of power. Special reference should be made to his preparation for his life-work, his development, his great speeches and the occasions which brought them forth. This speech may be largely extempore in form.
5. The Declamation.
 - (1) Time, seven minutes.
 - (2) Subject, a selection from one of Chatham's orations. The student should search for the passage of eloquence which appeals most strongly to him, commit, and deliver it with as much moral earnestness as he can command.

In connection with this course, as outside reading each student may be asked to present a written review of some good book on public speaking.

As the speeches are all devoted to the orator under consideration, it gives unity to the work of the hour and tends to arouse great interest in the orator. If instead of the eulogy a student may wish to present an oration on some other subject, that he may use it later in a contest, little objection need be raised, as the other speeches would cover the principal points in the orator's life. Some text on the great orators with extracts from their speeches would be a great aid in class work.

3. *Argumentation and debate*.—In this course a text on the subject may occupy the first month of the semester, and certain other dates after the class debates have begun. Twenty-four public questions may be chosen for debate. The class may be divided into teams of two or three, each team to meet a different team in every one of its debates. Each team should appear in six debates, three times on the affirmative and three times on the negative of different questions. The members of the class not participating in the regular debate act as the jury and vote by secret ballot as to the relative effectiveness of the two teams in the debate. In teams of two each speaker may have an opening speech of seven minutes and a rebuttal speech of three minutes, the negative opening the rebuttal. In teams of three the first affirmative may open with a six-minute speech and close the debate with a three-minute speech, the other speakers having seven minutes each. After the regular debate, minute speeches from the floor by other members of the class may be called for, in which speakers rise, address the chair, state the point to be proved, offer evidence and proof, and revert in the close to the point as proved.

Brief-making is a very vital part of this course. Each student is required to prepare two briefs for each debate: a trial brief which is to be presented four days before the debate, and a revised brief at the time of the debate. To insure team work members of separate teams must report for at least two practices together before each debate.

Members of the class who do not appear in the regular debate take notes and present a book of orderly briefs at the end of the course containing the main arguments that were presented in the class.

4. *Advanced public speaking.*—The main purpose of this course is to give each of ten or twelve picked students opportunity to present a public address of forty-five minutes on some subject of public interest. A textbook may be used setting forth the rhetoric of the public address. Great lyceum addresses and great debates may be examined as a part of this course. It is a good drill to have students give the seven debates of Lincoln and Douglas, first finding the outline of the speech and then presenting it in the first person in the student's own words. Two students may take part in each debate, one taking the part of Lincoln, the other, Douglas. The last ten or twelve dates of the semester would have to be reserved for the original addresses of the students themselves. This is practical work that may be given impetus by sending the students out to neighboring towns to give their addresses. In this way good lyceum addresses may be developed.

5. *Debating and oratorical contests.*—As a kind of culmination or topping-off of the classroom work, debating and oratorical contests should by all means be organized. One intercollegiate debate and one oratorical contest each semester is a good plan to follow. These should be under the general supervision of the department of public speaking. Where else does it properly belong, and who should take the interest in it that the instructors of that department are supposed to manifest? These contests are a great source of power to students as well as of honor to themselves and to the college they represent.

These, then, are the courses which I think most useful and most likely to appeal to educators as worthy of credit in college and university curricula, for no course should be offered that is not given full credit, hour for hour. And I shall be glad if the naming and the description of them shall be of some service to young teachers of public speaking.

STANDARDIZATION OF GRADES IN PUBLIC SPEAKING

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IN THE November, 1914, number of the *Public Speaking Review*, Professor J.A. Winans' article on "Standardization of Courses in Public Speaking" suggests this query: Is it possible to standardize our method of giving credit for courses in public speaking?

At the close of each term, if not daily, arises the question of expressing in percentages a student's knowledge of a given subject. What is the basis? In some of the more theoretical subjects, as mathematics, language, science, etc., the student's standing is determined by his proficiency in that subject as educed by a written examination. A definite, arbitrary standard is set, and this standard oscillates within rather definite boundaries, being often prescribed by intercollegiate committees. A certain degree of knowledge must be achieved before the student passes in that subject.

In commercial and fine arts departments, the student is obliged to attain a certain proficiency in execution as well as a knowledge of the theory, before he is given a passing grade. In typewriting he is usually graded in accordance with a fixed standard—so many words per minute and a definite reduction for errors. In music and painting, a definite technique and a fairly definite facility in execution is required before a student is graduated.

How about public speaking? It is an art as well as a science. There is practice as well as theory. To illustrate. Two students enter college. One is a "born orator" with years of experience as a speaker; he may be a minister or a lawyer. The other has come from the "sticks" or from the "cross-roads," and his knowledge of the art is limited to hearing the local auctioneer or a circuit-rider. Both enter the same class in public speaking; both apply themselves with equal diligence, studying and practicing the required two hours per day. Both make apparently equal progress; but at the end of the term, the first is a graceful, forceful, and effective speaker; the

other is a very awkward, weak, and ineffectual speaker. What should be their respective grades? In other words, can a definite standard of proficiency be demanded in our system of grading, as is being done in kindred subjects? Is the mastery of the fundamentals of public speaking sufficient to merit a passing grade without the ability of effective expression? If not, what standard should be required, and what and who is to determine this standard? The solution of these questions is "a consummation devoutly to be wished."

Annually the University of Texas has from sixty to seventy students who try out for the debating teams. Members of the general faculty and judges of the higher courts are "subpoenaed" to act as judges. Each judge has his own idea of what constitutes effective speaking. Even members of the public-speaking faculty often differ widely. It is not unusual to have one contestant given first place by one judge and tenth place by another judge, when there are only ten contestants. And if we pause to think a moment, we cannot expect anything else, since the science of public speaking is still in its infancy. Why is not this difference in judgment so marked in the department of music? It may be that music has been advanced to a more exact science, and only musicians—men and women trained in the art—are instructors; their faculty is composed of artists, men who have been selected because of their knowledge and skill in their chosen profession, and not merely because of their general academic training. Again, who would think of selecting a professor of mathematics, just because he could drone a church hymn, to act as a judge in a musical contest? But we do select this same man to judge our public-speaking contests.

But what have contests to do with our daily grades? It is true—and more's the pity—that our contests occasion, if not directly cause, our criteria of grading. This is true largely because the success of an instructor in public speaking, like that of the athletic coach, is measured by the victories he gains; but with this exception: if the instructor has a superior team and wins ground from the opposing team, the referee is not obliged to acknowledge this superiority; but he is compelled to abide by the decision of the "referee" who may never have looked inside of a book of rules, and

whose knowledge of the game is limited to his experience in the bleachers.

How often do we hear judges after a contest say: "I voted for Mr. A. because he interested me and held my attention. That boy will make a great orator some day," when this same Mr. A. had a harsh, squeaky voice, windmill gestures, and a tiger-in-a-cage pace on the platform.

We need to formulate a more definite and universal basis for determining proficiency in effective public speaking. This demands a more thorough and a more general knowledge of the art. We have said that the science of public address is in its infancy—aye, in its swaddling clothes.

What are the dominant factors in effective address? There are at least two that seem to us obvious and incontrovertible; and for the want of more appropriate nomenclature, we shall call them the *popular interest* element and the *technical* element.

Public speaking is a fine art and is comparable to other fine arts, such as music and painting. At the Panama-Pacific Exposition is a certain painting whose subject seems to make an unusually strong appeal to the hearts of the multitude who daily seek out their favorites from a thousand paintings. The picture is a simple domestic scene of popular interest. The technique of this painting, however, betrays the hand of an amateur, and not that of a skillful artist. The grouping is imperfect, the outline irregular, the delicate color tints of a master are absent. The Committee on Awards passed it by without even an "honorable mention"; yet thousands daily express their appreciation of the work of this popular painter.

In an adjoining room is another painting. It is a *Nocturne* by Whistler. In form it could not be improved, and the delicate tints of silver and gold reveal the work of a master; however, of the multitude who pass it daily, only a few give it a second glance.

Now there is on exhibition in this building a third painting. Few pass it without comment; a large crowd is always standing before it; and as each passes on there is a wistful, reminiscent look in the thoughtful faces. They know that they have stood at the feet of a master; no docent needs tell them—they feel it. It is Hovenden's "Breaking Home Ties." This painting arouses popu-

Vida
Dolnor
Hovenden
Pub. 1915

lar interest, the theme expresses a universal sentiment, and in addition to this, the technique bears the stamp of a master. It is truly a great painting.

Now come with me to a large auditorium and listen to selections by various soloists. The crowd proclaims with voice and hand its appreciation of "Dixie" sung by a fog-horn, nasal-voiced singer. The next is an *aria* from *Parsifal* sung by a famous prima donna. While she is singing one-third of the audience suddenly recalls some belated engagements and quietly leave the building. Now listen. Adelina Patti appears; and as the hall fills with the strain of "Home, Sweet Home," every ear is attuned to catch the perfect melody which charms with unparalleled sweetness both the Greek and the barbarian, for every individual in the room knows what it means to listen to a master artist who can play on our heart strings and cause them to vibrate in unison with those of our fellow-men.

I trust my illustrations introduce with some clearness what I desire to state relative to the speaker. I care not whether he is on an exhibition platform in an oratorical contest, in the pulpit before his congregation, at the bar of justice, or in the legislative hall. My contention is that a great speaker is the man who has a message appropriate to the occasion—a theme of public interest—and can give it to the world in voice and manner that is technically correct.

When these two elements—the popular-interest element and the technical element are combined in one man—a man who has a message and expresses it in accordance with the orator's Hoyle—Bryan, Bailey, Hillis, King—we immediately exclaim, "Behold an orator!"

Efficiency which spells success in the work-a-day world must be our standard in the classroom and in our contests. Every member of our public-speaking faculties and every contest judge should be able to give an intelligent answer to the question, "Why is this boy or girl a good speaker?" The answer, "Because *I* like his style" or "Because he interests *me*," is not sufficient; rather, will he interest an audience and does he follow the rules of the game? S. S. McClure states in his autobiography that the stories he himself

liked were of general interest to the public. But few of us are quite so representative in the field of oratory.

And here permit a parenthetical query, Why should an oration for contest purposes have a manuscript grade separate from the delivery grade? Does the minister place a copy of his sermon in the hands of his congregation a week before he preaches it? Does the lawyer present a written copy of his argument to the jury? or the legislator to the assembly? All oratorical contests controlled by the University of Texas are free from this pedantic and pedagogic custom.

For two years at the University of Texas an experiment has been tried that has a twofold purpose. All the students in the public-speaking classes—some five hundred—are urged as a part of their assignment to attend all the local contests. Each speaker is graded and criticized in writing. This work is considered a sort of laboratory work and is entered into with hearty enthusiasm by nearly all of the students taking some class in public speaking. The contestants are then informally discussed in a subsequent recitation. This, besides insuring an attentive audience for the contestants, obliges the student to express definitely his knowledge of the elements of good speaking. Thus there is a tendency to create a rather uniform standard of judgment in about one-fourth of our student body. The ability to pick out a successful speaker and to give an intelligent reason for the choice made is a valuable basis for self-criticism. Again, a laboratory fee of one dollar is required; thereby creating a much-needed fund for carrying on the work of the Oratorical Association. In reality three distinct benefits are the result of this plan.

It may be of interest to add that, in our judgment, in all of the important contests, the votes of the students have been superior in quality to the decisions rendered by the special judges—five or seven men—selected from the supreme bench of the state and from the general faculty.

The daily grading of students is a problem that must be met. Some standard must be established. We shall not go so far as to say that proficiency alone should be the basis of this standard, as we are not yet agreed as to what constitutes efficiency; however,

popular interest and technique must be recognized, for they put the stamp on what the world calls success, and efficiency will some day be written in bold letters on every score card. There are two other factors that should not be overlooked in grading students in the classroom—effort and progress. Just what proportion each should bear to the total is a difficult as well as an individual problem for each student. Certainly, effort alone should not pass a student in any subject. Yet a faithful, conscientious pupil who has mastered the fundamental principles—the ability of self-criticism—has gained something that will be of inestimable value to his future progress in public speaking; even though his advance is not apparent, he may be making progress. The "plateau stage" in mastering any art is today a recognized fact; and that this "plateau stage" is operative in the art of public speaking cannot be gainsaid. A definite report on the time spent in practice each week is a great aid to the instructor in determining the effort the student is making and the interest he is taking in the subject. Actual progress is a more tangible expression of effort and more easily graded.

Therefore there are three factors to be considered in ranking a student—effort, progress, and proficiency, but the greatest of these is proficiency.

DEBATING AND COLLEGE ADVERTISING

EVERETT LEE HUNT
Huron College

WHILE some of us as teachers of public speaking are bewailing our lack of academic standing, it may be of interest to note some of the factors that are combining irresistibly to give public speaking a pre-eminent place in the curriculum of the small college. If this description of Things as They Are should offend some devotee of Things as They Should Be, perhaps the evils of the situation will be pointed out and a more definite remedy suggested in some future number of the *Quarterly*.

This is an age of advertising. And no further evidence of the falsity of the "academic retreat" idea need be adduced than to point out the eagerness with which our colleges are conducting advertising campaigns. Practically all of our institutions of higher learning now have specialists in charge of a department of publicity. Especially is this true in the West. Often such work takes the form of an extension department, but it practically amounts to advertising. Everything that human ingenuity can put in the form of "dope" is eagerly written up and placed before the people. If the institution is one that is thoroughly practical, the people are informed about "How to Make Hens Lay in Cold Weather," "Experiments with Siberian Alfalfa," and "Sheep Raising." And all of this knowledge is very carefully and very prominently marked with its proper institutional label. If the college is dominated by the church, "Christian character" is duly advertised. Maps are published with lines radiating from the college to the fields of its foreign missionaries, showing how the light of the college is shining in dark places. College life is placed before the public in its most attractive guise. All of the important traditional observances and student celebrations are enacted before the cinematograph, and culture is handed out from the "movies." The athletic heroes are duly glorified and every vic-

tory is widely heralded. All the activities of students, faculty, and alumni are exploited. Everywhere "pitiless publicity" holds sway.

Now it is a well-known principle of college advertising that publicity must be adjusted to the constituency. And so, while for some time our colleges in their advertising have been appealing to the physical, social, and economic phases of existence, it is beginning to be patent that intellectual advertising is also profitable. Hence intercollegiate debates and oratorical contests are being played up. Extension departments of debating and public discussion are doing active work. Bureaus of information on public questions are established. High-school debating leagues are organized, and briefs and bibliographies are distributed. The more experienced students in public speaking hold meetings in the neighboring towns to discuss local and national affairs. Prize orators and debaters make tours of the high schools to exhibit their forensic attainments. College students are discovering that whereas football leaves a man little but a happy memory of his college days and a superior equipment for ditch-digging, a debating reputation is often the means of securing a desirable job. They are learning that oratorical and argumentative ability may be transferred into dollars. Hence the more alert students enter into debating and oratorical contests with the same sort of zeal with which ambitious men take up professional training. Since their work benefits the college, they are liberally advertised through the official publications. The college and its debaters form a mutual admiration society for mutual advertisement.

I am not attempting to draw up an indictment of any sort. I believe thoroughly in the benefits of the work I have mentioned. I believe the people, generally, the students, and the colleges receive real help from this work. And I believe the motive of service lies behind a great part of such activity. I merely desire to point out how various motives enter in and give prominence to the public-speaking department. We have, first, the general purposes of educational discipline, which are admirably carried out through the forensic contests. Secondly, we have the motive of competition between the students, which adds zest to the sport. Thirdly,

all the motives that urge men in the pursuit of practical and professional studies are active in this branch of the cultural curriculum. Fourthly, we have competition between the colleges as student-getting concerns, which gives advertising value to the contests and increases the interest and publicity accorded them. I do not know of any other college activity, either within or without the college curriculum, in which there is so strong a combination of motives urging its development. The problem of the teacher of public speaking, therefore, is no' so much that of furnishing steam as of giving intelligent and honest direction to the movement. It is a question of keeping a proper balance of the motives I have mentioned.

Any influence which unduly stimulates the desire to win becomes a corrupting force. Of all the motives back of intercollegiate forensic contests, the advertising motive bears most directly on the determination to win at any cost. There is little advertising value in a platform defeat. A college can survive athletic defeat; it can endure to be outshone socially; it can atone for its small numbers by an air of exclusiveness. But it looks bad for a college to be repeatedly beaten in its intellectual sports. Since the assumption is quite general that a victory in debate implies the intellectual superiority of a whole institution, a fair share of victories becomes a matter of necessity. A debating coach of my acquaintance was recently informed by the alumni that his position depended upon winning a comfortable majority of the debates. In many schools the zeal which prompts football training camps in the summer months has led to the selection of the question for debate a year ahead. The question is taken up in literary societies as soon as school opens. The coach and librarian devote weeks to the collection of bibliographies, books, monographs, congressional effusions, letters, bulletins of societies for the prevention of everything, bulletins for the extension of everything, pamphlets, periodicals, card indexes, briefs, statistical reports, reports of investigating commissions, and often debates of other schools, both published and unpublished. For several weeks before the debate it is impossible for students to give any attention to other work. One of my debaters, after the debates of the year were over, told me that it

seemed like a waste of time to go back to his studies, the class work seemed so slow and uninteresting. This remark is susceptible of two interpretations. It may mean that the concentration and thoroughness of the debater are unrivaled in the classroom, or it may stamp debating as a very distracting side show.

And now, fellow-teacher, you are possibly rather irritated. "All this I knew before," you are saying. "Tell us what you are going to do about it."

I don't do anything. I fly for refuge to philosophy. I insist upon periods of detachment when it is possible to "see life steadily and see it whole." Even at the expense of that magical quality of efficiency, I insist that students shall be sufficiently broad in their intellectual interests to prevent debating from becoming an obsession. I have found that it is well to philosophize somewhat before a debate, as well as after. Undergraduates, like all the rest of us, are inclined to overestimate the importance of both their triumphs and defeats. I would therefore atone for my former attack upon the research committee by suggesting as a remedy for the evils of college advertising in debating that all teachers of public speaking should do advanced research in the hope of establishing the philosophical basis of public speaking.

THE SPEAKER IN RELATION TO HIMSELF

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IT IS a truism that one's relation to one's self is one of the hardest to keep honest, tangible, and definite. I have found all of these difficulties in dealing with the subject assigned to me, "The Speaker in Relation to Himself." Indeed, the difficulties have been greater because with many of us self-analysis and self-criticism in our daily life have become an established habit, and the opportunities for these are as many as the hours in the day. But in the present topic we are considering *self* from the point of view of a speaker—what may be thought and done when before an audience—and the difficulties of being honest are, I think, greatly increased, and the opportunities for observing of course not as many.

Though we are considering the person in the aspect of a speaker only, we do not exclude any of his individuality. The subject means to me the whole self, with its present abilities and future possibilities looked at from the point of view of the speaker.

I wish in the beginning to eliminate one side of the question—that of the freedom and responsiveness of the agents of expression, the voice and the body. The necessity and methods of obtaining freedom and control of voice and body have already been presented. I shall limit this paper, therefore, to the mental processes of the individual in his position of a speaker—the mental concepts and feelings he may have when before an audience. I shall not attempt to use precise psychological terms. The subject is so familiar that you would probably know what I meant if I did not say anything.

I suppose the desire and purpose of every speaker is to be convincing in one way or another. Whether it is a sermon or a play we are presenting, whether our efforts are toward tears or laughter, our purpose from first to last is to hold the attention of the audience; to make it think and feel with us, to exclude from its consciousness

all thoughts other than those we are giving. I am not considering here the value of the thought to the audience: I mean any speaker—whether it be a statesman or a minister, a revivalist, an actor, or the funny man at the vaudeville performance; his purpose in coming before an audience is to be effective, convincing, to *get it over* and *clinch*.

I believe the fundamental quality or condition necessary to being convincing is sincerity. I wish first to state what I do not mean by this term. I do not mean that your personal convictions and feelings should coincide with those you portray. I do not mean what we sometimes hear spoken of as naturalness. To be natural is to be habitual, and one thus brings before his audience his good habits and his bad habits. An amateur who is far from convincing is often said to be "perfectly natural." Neither do I mean by sincerity or simplicity—the terms are, I think, nearly synonymous—using a purely conversational voice, irrespective of the size of the audience. An audience is "somewhat," as the Drainman says, and should create in the speaker a certain courtesy and eagerness that what he has to say should be heard and understood. To be simple, sincere, is not to be ineffective.

By sincerity I mean that we should say what we have to say to an audience without affectation or artificiality: that we should stand straight physically, mentally, and morally, and speak sincerely. Sincerity is an ideal toward which most of us strive in our relations to individuals and should, therefore, be easily recognized in our relation to an audience.

How shall we work for sincerity? What must we do in order to gain and keep this quality? We must begin, I think, with our *approach* to the play, poem, or whatever we wish to present. So much depends on the way in which we lead ourselves into the subject. In beginning the study of expression or in preparing a new reading for presentation, I say to my pupils and to myself: *Don't assume a center*. Don't become untrue to yourself or distorted in your effort to grasp. Try to bring your everyday self unqualified and undisturbed into vital contact with the thought. In expression the longest way round is the shortest way home, that is, if growth is the aim. Don't assume, don't force, don't try to

lift the thought—the struggle invariably shows in forced emotion or affectation—but steadily, quietly, and vitally approach the thought until it lifts you.

The desirability of beginning with your own center is as great in presentation as in preparation, and the custom of giving a few words of introduction before the regular program helps very much in keeping the approach to the audience and subject simple and sincere.

Another condition necessary to sincerity in the speaker is that the mind should be wholly occupied with the thought and feeling of the subject *at the time of speaking*—not the general thought or feeling, but the identical one you are expressing. Establishing the habit of holding vitally and exclusively any mental concept at the instant of its presentation is, in my estimation, the essence of the study of expression. This seems so much a matter of course that we do not realize how seldom it is done. We think around the thought, about the thought; we wonder if we are expressing it as we should or if we are feeling it as we should; but seldom at the time of presentation are we thinking *the thought* exclusively and without mental comment. The question of artistic presentation comes in here. Art implies choice and choice implies a more or less conscious mode of procedure. But if in preparation we think clearly and feel vitally, a greater part of the channel—the manner of expressing—is formed. After this there may be and I believe there should be self-criticism and selection, but, having made the choice in preparation, keep it in the fringe of your consciousness when before an audience. The manner of presentation must not be made a direct object of thought.

The processes which help to establish simplicity and sincerity when before an audience are: first, to approach the thought from an unassumed center; secondly, to think and feel vitally the thought you are presenting at the instant of speaking. Methods by which we may reach this goal are as many as the number of teachers there are multiplied by the number of pupils of each.

Every teacher of any experience recognizes at once the mental processes that militate against sincerity. First, and of course the most obvious, is holding the mind on the effect instead of the

thought which produces the effect. Right here should be introduced a discussion as to how technical training should lie in the mind of the speaker. What are the uses and abuses of definite forms of expression in voice and gesture? Nearly every school in the country teaches something of this kind—usually one of the many variations of the Delsarte system—and the great question is how to use it. How much can a pupil study under prescribed forms, or, having acted spontaneously, criticize himself by definite standards, and still refuse to make them a direct object of thought during presentation? It is a question. We could probably each of us answer it to his own satisfaction, but it would still remain, I think, a question. There can be no question, however, concerning the fact that the speaker must not make voice and gesture a direct object of thought when before an audience.

Another mistake is to hold the *feeling* as a direct aim. People who lose the balance between thought and feeling do this. One who is supersentimental and to whom feeling comes with a gush swamps the thought in a teary pathos or veils it in aspirate beauty. On the other hand, one who knows he should feel and does not goes at it with will-power, and having decided that a poem is sad *determines* to be sad. In either case, feeling does not come as the result of realized thought, but is made an aim in itself, and this process is as directly working for effect as when the mind is placed on voice and gesture.

More subtle and more difficult to handle in your pupil or yourself is the consciousness that you are before an audience and have a great desire or determination to please. Though the situation in itself is true, when it is made a direct object of thought the desire to please brings a false, patronizing inflection, and the determination a grim downward stroke, and so your aim is defeated.

There is still another danger, and this to me is the most insidious of all: that is the double consciousness of critic and revealer. Many of our fine readers and actors have it. I have one in mind. I have heard many people say that his work was good but not convincing because he seemed to be thinking about it. This effect comes, I am sure, from a continual mental comment on what he is reading. Authors and critics are not always good readers, fundamentally I

think because they reveal their appreciation more than the work they appreciate. I once heard a reader give "Gammer Gurton's Needle," and to this day I have a much keener sense of her smile than of what she smiled at.

The attitude of critic may be directed toward ourselves as readers; if we over-appreciate, the result is swagger; an under-estimation results in work that is negative and helpless.

¶ The conditions, then, that militate against being sincere and convincing are: holding the *effect* as an object of thought, be it voice, gesture, or feeling; holding the *situation* of audience and speaker as an object of thought; holding your *judgment of the selection* you are giving or of your work in giving it as an object of thought.

Each one of these limitations should be worked upon separately, if necessary, but I have found considering one's self a channel for the thought rather than its source to be very helpful.

The ways in which we make a new work our own are the intuitive, and, what I have called for want of a better word, the conscious. Intuitive people come to the subject through feeling and those who work consciously through thought. This is so nearly true that it does not need qualifying. Of course the ideal is the intuitive basis built upon and developed by thought.

I firmly believe that each of us should follow his own method, and that it is a crime to make a person who reaches things intuitively and spontaneously begin the study of expression or take up a new number by analysis. It is equally wrong to demand, in the beginning, a sweep of feeling from one who works through thought to feeling. Of course the over-balance of a tendency in one direction should be met with work in the opposite direction, and people who work intuitively should gradually be made to analyze, and a gradual insistence on a greater breadth of feeling from people who have a tendency toward analysis should be made. The approach to the work, however, should always be in the way most natural to the speaker.

What have we in ourselves—what should we have in ourselves—that we may bring to our subject and make it alive and worth while to our audience? What in ourselves can we draw on to make the subject emotionally our own?

Under the law of apperception I think the appeal to our own personal experience is the strongest. First, the experience that comes from our environment: I make a practice of letting new pupils choose their own material for the first two or three lessons, insisting only on the choice of short poems. Besides the poems making the universal appeal of childhood, moral sentiment, and ideals of different kinds, the pupils bring in poems of mountains, woods, prairies, and occasionally the ocean. I remember one pupil was quite mystified when I talked of reality, she always having considered a poem as "literature." She happened on a description of a prairie country during harvest time, and when I told her she had in her delivery made the picture very real to me she said, "Why yes, that *is* real, of course." I follow up the mental train suggested by the pupil's own choice and thus deepen the sense of reality by an appeal to personal experience.

Education is another phase of personal experience, and the higher and more varied the better, keeping in mind that true education in any line should be an experience and not a mere accumulation of facts.

Of course our moral and spiritual experience is the deepest well from which we have to draw. All thoughts and feelings we have experienced in our own lives spring from the printed page alive. We do not need to strive to make them our own; they find their place almost before we are aware. The greatest asset a public speaker can have is moral and spiritual experience.

The second means by which one may bring reality to a subject is observation. This is one of the phases which makes the study of expression of such great educational value. It happens over and over again in my classes, that when a pupil cannot make a picture vivid because she has not observed, she makes it a point to observe. "The hammering red-head hopped awry." I think that line has led as many people to see a red-headed woodpecker for the first time as have many nature-study classes. This habit, once formed, extends indefinitely.

Observation is, of course, of great value in depicting character. Assuming the voice and position you have observed in any given character would be a somewhat mechanical means of study were

it not true that often a bodily position will react and bring a mental response. This is particularly true in a character unlike your own. It seems sometimes as if we were all potentially Everybody, and we get the feel of our unfamiliar selves most quickly through bodily position. Observation is a great help in making pictures vivid and depicting character.

The third and most comprehensive means we have of making a situation or character our own is what I call sympathetic insight. It amounts, I think, to mental imitation. Intuitive people grasp another's thought and feeling at once, and as a whole. People who approach the work through thought watch the mental processes of others and get their point of view and so their thoughts and feelings.

The ability to realize through sympathetic insight can, I think, be cultivated. We are not left to the mercy of our spontaneous attraction to things and people. We can consciously set about to know, and to know is to appreciate any phase of life. Of course we may be temperamentally fitted to respond to and to depict some feeling and characters better than others; but I am sure we can deepen and broaden our responsiveness by trying consciously to think and feel with others.

There are two things we may possess that defy definition—dramatic instinct and personality. If we have dramatic instinct, it is our surest guide. It is intuitive. It is like a seed that can be nourished and developed into tree, blossom, and fruit, but the seed must be present in the individual. It cannot be created. Of that vague something called personality, which means many different things to many different people, I think the least said the better. When it is used unconsciously, it is a God-given grace!

When used consciously it soon degenerates into affectation. A charming personality and self-forgetfulness are usually pretty near neighbors, and one cannot remember that one has, or consciously uses, self-forgetfulness.

I can add very little to what has already been said in regard to the great purpose we should have back of our work. I have noticed that when we begin to pass judgment on the relative value of things it creates in us a *tendency* toward good, or, if our judgment is poor,

toward evil. This tendency toward good takes the place, in many of us, of a definite purpose. Our motive is love; that is synonymous with life; our aim is to be rather than to seem, and these two result in an altitude from which we say everything we have to say. We do not choose a poem because it is moral, but because from the plane on which we live it is true. A moral purpose may be a single aim in a single direction, but if we lift our lives as a whole, our message, if it is only a word, must be good.

As we grow in the work and learn the many points of view as to purpose, value, and method, we can only keep ourselves well open to suggestion, take that which we feel belongs to us—and refuse that which does not. Having done this we must—

Paint the thing as we see it
For the God of things as they are.

HIGH-SCHOOL PLAYS IN NEW YORK CITY

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DURING the two years ending in May, 1915, a Committee on Public Speaking and Dramatics appointed by Mr. Charles S. Hartwell, then president of the Association of High School Teachers of English of New York City, made some inquiries concerning the program material used in the high schools of the city. The results in regard to the plays used may have some interest for teachers elsewhere by way of suggestion. Certainly similar inquiry in other cities would be helpful to teachers here.

There are more than twenty high schools in New York City and sixteen of these responded to one or both of the questionnaires sent out. The question relating to plays was as follows: "Mention several plays used in your high school within the past four or five years."

Not all the plays mentioned are listed in connection with this article; ten or twelve of minor importance are omitted as of little significance. Nor is it the intention of the writer to recommend to schools the use of these plays. Some of them are not by any means well known to her, particularly those in the miscellaneous list. It is not to be supposed, therefore, that the generalizations based on these incomplete data are more than tentative. Original plays and pageants having only local interest are omitted, in spite of their undoubted educational value in the schools concerned in their presentation. In the original tabulation the plays were grouped according to schools, but for our present purpose arrangement according to author seems more convenient.

PLAYS PRODUCED BY THE STUDENTS OF THE HIGH SCHOOLS OF NEW YORK CITY WITHIN THE LAST FEW YEARS

John K. Bangs: *The Fatal Message. Proposal under Difficulties.*

David Belasco: *Lord Chumly.*

George Broadhurst: *What Happened to Jones.*

R. H. Davis: *Miss Civilization.*

- Charles Dickens: *Christmas Carol. The Only Way* (dramatized from the *Tale of Two Cities*).
Clyde Fitch: *Barbara Fritchie. The Stubbornness of Geraldine*.
Oliver Goldsmith: *She Stoops to Conquer*.
Augusta Gregory: *Damer's Gold*.
Grundy: *A Pair of Spectacles*.
James A. Herne: *Shore Acres*.
Howard Bronson: *Saratoga*.
W. D. Howells: *Evening Dress. The Mouse Trap*.
Henry A. Jones: *The Maneuvers of Jane*.
Charles Klein: *The Lion and the Mouse*.
Justin McCarthy: *If I Were King*.
Molière: *le Bourgeois Gentilhomme*.
Victorien Sardou: *A Scrap of Paper*.
Shakespeare: *As You Like It. Twelfth Night. Merchant of Venice. Mid-summer-Night's Dream*.
G. B. Shaw: *You Never Can Tell*.
R. B. Sheridan: *The Critic. The Rivals*.
Winchell Smith: *The Fortune Hunter*.
Robertson: *David Garrick*.
Sophocles: *Antigone*.
Booth Tarkington: *Monsieur Beaucaire*.
Tennyson: *The Princess*.
Miscellaneous: *Private Secretary. Mrs. Flynn's Lodgers. County Chairman. Our American Cousin. Three Hats. Mr. Bob. Gilded Fool. Strange Adventures of Miss Brown. Dr. Wake's Patient*.

Most of these plays were undoubtedly used as the annual school play of the particular high school by which it was produced. In many cases the staging was the inadequate sort afforded by the ordinary platform of the auditorium of the school, but in several instances a small theater, with the best modern settings, has been available, and in a few cases the high-school auditorium itself is well equipped for staging a play which makes few demands for changing the scenery. As a rule, however, the choice of a play for high-school use is severely circumscribed by the need for simplicity and economy in costuming and setting. The royalty charged for most modern plays is also a difficulty, often insuperable. This seems a pity from an educational point of view and particularly to be deplored outside of the larger centers. Plays like *Pomander Walk*, *Things That Count*, *Rebecca of Sunnybrook Farm*, and *Daddy-Long-Legs* could be played with charm by the boys and girls of

our high schools to their own advantage and the delight of their communities, but they are not accessible.

But to return to our list. A number of the plays are old favorites everywhere and were reported by several schools. That day when we, who coach school plays, forget our debt to Goldsmith and Sheridan is far in the future, so *She Stoops to Conquer* and *The Rivals* are secure in popularity. When Shakespeare has been used, to the best of our knowledge, much abridging of scenes has been necessary, with the exception of *Midsummer-Night's Dream*, reported by several schools and used without much cutting. We believe that Shakespeare's plays give us material of the greatest value for classroom study and that selected scenes from many of them may be interpreted acceptably on programs before the school, but we doubt whether more than two or three of the comedies may be used to advantage as public entertainment by boys and girls of high-school age. The difficulties in the way of wider use of Shakespearian material in New York City do not exist to the same extent in all places, since most of these difficulties are due to the foreign origin of our pupils.

Among the lesser modern play-writers John Kendrick Bangs and William Dean Howells deserve a prominent place when a play of moderate length is required, and there is some evidence that if it were not for the copyright Lady Gregory's plays would spring into popularity, and the same would probably be true of some of Yeats's plays.

About the plays listed as "miscellaneous," because it did not seem worth while to determine the author, the less said the better. As far as we know them, their grade is not high. A few years ago plays of the type of *The Private Secretary* were frequently used in high schools, and nowadays we find a survivor, but we are learning to avoid the noisy farce, inane and silly, as utterly unworthy of our time and effort. Nevertheless comedy, or comedy with an admixture of farce and pathos, will usually be deemed advisable. The extremely emotional play will be avoided for obvious reasons, chief among which is the strain to which it subjects the immature student. There is less excuse now for using a boisterous style of play than there may have been a few years ago. The activity of the

Drama League has created a sentiment in favor of plays of some value as a comment on life, and the lists issued by the League are a practical aid in the selection of plays. No very firmly fixed criteria for judging the suitability of a play for use in high school exists at present, but such criteria are, we believe, in process of formulation. In the introduction to a list of "Plays for Amateurs," published recently by the Drama League, the following statements occur: "The interest of amateur acting lies in freshness, intelligence, originality. . . . They should choose plays, therefore, which depend chiefly on characterization. They should avoid 'big and noisy' pieces and those with long-sustained parts, portraying extreme passion of any kind."

The writer goes on to say that the special field for amateurs is the one-act play, and we are inclined to think that these suggestions and others in the same line apply almost as well to school productions as to acting by other amateurs. It is true, however, that in the case of serious plays the immaturity of our boys and girls prevents the use of some plays that might be well acted by older amateurs. One more quotation from the same source as the above: "The most important aspect of the amateur drama is its relation to the community." We lose our school players when they graduate just as they are beginning to do sincere, intelligent work. If some of them could be kept together after graduation the nucleus of a community theater would result, and the reaction upon school dramatics would be stimulating. This is being attempted in connection with one high school in New York City, and the attempt promises well, but probably in a smaller center results would be more marked.

Would it not be helpful to hear through the pages of the *Quarterly* of plays used with success in cities all over the country? Perhaps you have used a fine, wholesome play that has not come to the notice of some of your fellow-workers elsewhere. At this time, when educators are awake to the value of dramatic study, we should raise the standard of excellence of the high-school play so that it may be on a par with the literature studied in our English classes.

AMATEUR VALUES IN PAGEANTRY¹

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EMERSON, once asked to speak on the Peerless One we remember today, began, "Shakespeare—" but could find no words to go farther. "Shakespeare—" again he faltered. "Shakespeare—" for the third time he launched his theme, but still words failed. He smiled serenely and concluded by taking his seat in more eloquent silence.

Perhaps it may seem to you a far cry from Shakespeare to pageantry,² but perhaps it is not so long a way as a first impression might indicate. I think it was Emerson too who suggested the many-hued holiday in Shakespeare: the poem hanging in the berry bush catching the poet's eye, and the street one long masquerade to Shakespeare passing by. For he recognized, after all the years, Shakespeare as undisputed master of the "old proud pageant of man," beyond our power to comprehend or phrase—Shakespeare, turning the kaleidoscope of human endeavor into forms ever rich and strange, into a pageant of life, colorful, luminous, ever changing, continually refreshing.

But what has Shakespeare, the playwright, to do with the dramatic form we designate *pageant*? We recall that more than two centuries before he was born the merchants and tradesmen of England, performing on "pageant"-stages (as they called their rude movable platforms of the public squares) their long cycles of Miracle- and Mystery-Plays, prepared the way for him, made him possible. We remember that on the Continent, too, these dramatic representations of Bible and saint stories were widely popular, as is indicated by such survivals as the Passion Plays of Oberam-

¹An address delivered before the Drama League of America at Detroit, Michigan, in the Art Museum, Wednesday, April 21, 1915, Shakespeare's birthday.

²The reference in this address to *A Pageant of the North-West* I have taken from my introduction to the published *Book of the Pageant*.—F. H. K.

mergau in Bavaria and of Selsach in Switzerland, which suggest how intimately the religious pageant-drama was cherished by the masses of the people to fulfil their inborn desire for the mimetic, for active participation in the dramatic art, to satisfy their craving for an outlet of their thrilling life, individually and collectively. From such a ready soil came forth at length the emancipated play proper, to yield in due season the full flower of an Elizabethan Shakespeare; just as in the ancient days the poetical achievement of Greece was slowly formed from the primitive processional dances of the first Hellenic priests.

We may well remind ourselves that the great Greeks came to regard their dramatic festival as a heroic institution of religion, a visible representation of the glory of the world of Hellas, dedicating the heart of the people to enduring truth and beauty. So, in later times, the mediaeval church became to the illiterate masses a moving ritual of Christianity.

The pageantry of religion, then, forms the vividly dramatic background of a Sophocles and of our timeless Shakespeare. And so we may regard the pageant-form, in a sense, as the parent of the drama proper. Is not the new pageantry, then, this youngest child of the ancient pageant-mother, worthy of consideration on this holiday of Shakespeare's birth? Is not the revival of pageantry by the people one of the most significant phases of the great dramatic movement of our time, suggesting, perhaps, in its vast visionings, a new form of communal expression, democratic, socialized—a new art of all the people? Perhaps this is its most common and promising characteristic: it is essentially *of the people*, the community furnishing at once its theme, its actors, its audience. The people are its protagonist, the people participating, not passive spectators merely. For this reason it would seem particularly adapted to give the people an adequate outlet for their constant desire to express in dramatic form their native, though too often arrested, sense of beauty. In a recent conversation concerning the American pageant, Sir Johnston Forbes-Robertson, the foremost English actor, said: "It's splendid! By all means let the people do it for themselves." That is the main thing: the people are doing it for themselves.

Beginning in Sherbourne, England, in 1905, the new pageant-form has not been long in finding its way to New England, nor indeed in covering the entire distance across the continent from Yankee Maine to cosmopolitan California. An organization, the American Pageant Association, has been formed to conserve and cherish it as a fine art. By 1913 there were at least forty-six pageants, festivals, and masks presented in fifteen different states, and last year no fewer than sixty-four in twenty-three states in various parts of the country from Rhode Island to Nevada and California, from Texas to North Dakota. It has reached gigantic proportions. The *Pageant and Masque of St. Louis*, for instance, was produced at a cost of more than \$125,000, on a stage nearly 1,000 feet long from end to end and 200 feet in depth, 7,500 St. Louisans were actors, and 150,000 people came each night of the pageant-week to form the audiences that filled the vast amphitheater of Forest Park for the most pretentious drama ever staged by a community. Now comes the word that old Boston will commemorate her tercentenary with a colossal historical pageant that will surpass even St. Louis in size and splendor.

This new art of pageantry in the United States should do much to stir the imagination of the people to a new appreciation and to better citizenship. Such results are indicated in a personal letter received from Mr. Luther Ely Smith, a lawyer in St. Louis and secretary of the Executive Committee of the Pageant. He writes:

The entire community responded to the best in literature and art. . . . There was not a soul in the vast audience of 150,000 (it averaged that per night) who did not receive a deep, soul-stirring message. . . . Every person who took part in the *Pageant and Masque*, as an actor or a worker, went through a wonderful experience and came out a better citizen. . . . The pageant-spirit translated itself into civic betterment all along the line, into a demand for better things in the community, both in public and private life. . . . A tangible result that we have is the formation of the St. Louis Pageant Choral Society, based on the chorus of the Pageant, . . . and we find the Pageant spirit to be invoked on all occasions. Three years ago a charter was submitted to our voters, and through a concurrence of conservatism and suspicion was defeated. June 30 of this year (1914) a charter—probably the most progressive and advanced ever submitted to the voters of a large city, was adopted by our city. This was twenty-nine days after the close of our Pageant, and it is conceded on all sides that the pageant-spirit carried it through.

Other tangible and permanent results referred to in this letter—a permanent open-air theater, municipal drama, and concerts—time prevents me from presenting.

Such is the new pageant of the people, in which the dramatic (which seems to be the dominant art-impulse in the masses) is made to include all the other fine arts—poetry, music, dancing, coloring, modeling, building—in a great comprehensive communal drama. As such, it becomes indeed a patriotic embodiment of the life-story of the people, re-creating their romantic yesterdays, interpreting their own stirring day, imaging forth their dreams of a yet fairer tomorrow. If this new art can stir the imagination of the people to do such things for themselves, may not co-operative liberty flower ere long in a fairer state than any we have yet known, into something of lasting beauty?

Our modern attitude toward the drama has become too conservative, too artificial, too much confined to books and walls. Dramatic literature has languished in dull texts and in painted scenery; Sophocles and Shakespeare have been veritably hide-bound in the schools and cabined and cribbed in the theaters. But now, at length, the academic attitude toward the institution of the theater and the profession of the actor is undergoing a great change. The American stage and university are actually joining hands. The classics are being humanized and restored to the sunny playhouse of life, to the spacious Theater of Nature, in which the masters dreamed their dreams and wrought them in immortal mold.

It would seem, too, that the whole modern movement toward a new theater may, in a sense, be designated an amateur renaissance, originating, as it does, with the laity rather than with the profession, with the Drama League playgoers, teachers, and even the tired business man, rather than with the managers and the actors. Mr. Walter Prichard Eaton writes in a letter concerning our amateur experimental work at the University of North Dakota: "I cannot but feel that here [i.e., in theatrical experiments quite independent of professional endeavor], rather than in the present-day professional stage, lies the real hope for the future of the theater in this country."

The new pageantry offers a great opportunity for conserving this promising amateur spirit in the masses; for, after all, the drama of the future must be found in the people themselves; it must be an art-expression of all the people.

Last night Professor Arvold told you of the valuable service the Agricultural College of North Dakota at Fargo is contributing in promoting the idea of the Little Country Theater. Let me give you a glimpse of the work we have accomplished in the University of North Dakota at Grand Forks, through our university dramatic club, the Sock and Buskin Society, by means of our little Elizabethan stage, in our unique accomplishment in *A Pageant of the North-West*, and in the dedication last spring of our theater of nature, "The Bankside." These things we have watched spring forth, flourish, and flower from out the fertile prairie land in the comparatively short space of nine years. In that time we have seen almost the first generation of Americans from the prairie pioneers evolve a truly beautiful dramatic and literary art. A thrill comes to one to think of it; it proves that America, virile with new energy, with good young blood, *can* translate its wonderful life into true native beauty, into a dramatic art adequate, potential, poetic. That is what we have proved for ourselves at the University of North Dakota in nine years. I say this, not in boast, yet with all confidence, that we may all have an even greater faith in the promising signs of the future of a native theatic art in America.

Time prevents consideration now of the interesting experimental efforts of our little Elizabethan stage. I cannot refrain, however, from telling you Sir Johnston Forbes-Robertson's remark on seeing a photograph of this, our dramatic laboratory: "That's splendid. Do you know, that gives an actor real contact with the audience!" His words suggest what we have lost in our modern stage of illusion of active participation by the audience in the play.

I must pass on to the amateur values we found in conceiving and creating *A Pageant of the North-West* last spring.

The story represents four successive stages in the development of the great Northwest. The first three parts relate the remarkable

adventures and achievements of three heroic Frenchmen—Radisson, LaSalle, and Verendrye—whose vision of a western empire impelled them to win for the flag of France all the wide wilderness of this then unknown region. The first part deals with the resourceful Radisson, who prepared the way for the historic Hudson's Bay Company, in 1670; the second part with the gallant LaSalle, who sought to unite the warring tribes of the upper Mississippi Valley into a confederacy able to repel invasion and to protect the fur traders who were to follow him; and the third with the farsighted Verendrye, the first white man to follow the northern course of the Missouri River in the prairie country of what is now North Dakota. The fourth part, presenting the famous expedition of two intrepid Americans, Captains Lewis and Clark, marks the final conquest for the United States of all the country westward to the Great Sea. At their first winter camp, Fort Mandan, on the Missouri River, near the present site of Stanton, North Dakota, they found Sakakawea, the Bird-Woman, whose kindly leadership guided them safely over the dangerous mountain ranges to the sheltered valleys by the Western Sea. It seemed fitting that the present pageant should conclude with the figure of Sakakawea, an embodiment of the undaunted will and the friendliness of the homes in our great Northwest.

In all essentials the historic facts were strictly followed, in many cases the speeches having been retained in their original form. Native Indian music, recorded by Mr. Harold A. Loring, collector of songs and folklore of the American Indians for the United States government, has been introduced, and a group of full-blooded Chippewas, with their costumes, trappings, and instruments, was brought from the Turtle Mountain reservation to participate actively and so lend reality to the scenes. More than this, the native red men were given *speaking* parts in the play, through interpreters, and entered into the action with great enthusiasm. This is probably the first time such an experiment has been tried, the Indian being called upon to re-enact the scenes of his forefathers, using practically the original words and on virtually the same soil.

The text of *A Pageant of the North-West* was written by eighteen undergraduate students, members of the Sock and Buskin Society

of the university, in collaboration, under the direction of the Department of Dramatic Literature and with the co-operation of the Department of History. It was composed of four parts, each part being written by a group of four. One student wrote the prologue, the epilogue, and the interludes, while another wrote the music for the lyrics. The interludes were written in the spirit and form of the old ballad and to indicate the mood of the scenes they introduce; they were designed to be chanted by a chorus dancing a harmonious accompaniment. In its unique communal method of authorship, *A Pageant of the North-West* is, I think, without a precedent in modern pageant-making, and a distinct contribution to pageantry because it has demonstrated that the community, under proper direction, can not only enact in dramatic form its own traditions and history, but can actually create the pageant literature itself, so that literary as well as histrionic art is cultivated in the community. The work, though long and hard—for the writers were more than nine months in collecting the historical data and converting it into pageant form—has been altogether refreshing, recalling the very beginnings of literature in "those happy days," as Herder calls them, when literature "lived in the ears of the people, on the lips and in the harps of living bards."

In this co-operative method of authorship the function of the pageant-master is enlarged: he is no longer merely the pageant-writer, but becomes a communal literary artist, directing the aspiring amateur writers of the community (and there are always such) to collaborate in the interpretation and dramatization of their own traditions and their dreams, in stagecraft, dialogue, dancing, poetry, and in music. Do I hear a murmur, "It can't be done"? I answer that it has been done in our prairie state and that it can be done in dear old Massachusetts or in Maine, in golden, glowing California, or in wide-flung, fenceless Texas. Last summer I had a letter from a distinguished pageant-master in which he insisted, gently but firmly, that while co-operative authorship in pageantry had educational values, of course, it could not be seriously considered as a means of evolving pageantry as a fine art, because, forsooth, with many writers there would be many viewpoints

and no unity. "Yes, as many viewpoints as there are writers," I reply, "and all the richer the result for that very reason"; and unity, of course, as there is in the great canvases and wall paintings of the Italian cathedrals wrought by many hands under the guiding genius of a Tintoretto or a Raphael. In a somewhat similar way, the pageant-master becomes the unifying artist of the communal dramatic and literary art; so the miracle is performed—the people themselves under the leadership of the pageant-director as controlling artist make their pageant from first to last, from the selection of a theme and the gathering of materials to devising, writing, and staging the completed work. Only one thing is required, and that is the main thing, without which pageantry is a paradox—community co-operation. A remarkable spirit of working together was evolved in our collaborative writing of *A Pageant of the North-West*, with the result of true artistic unity, of compelling rhythm of color and sound, of sunlight and shadow mellowed into poetry, native amateur poetry of genuinely emotional appeal. Permit me to illustrate by reading from the Epilogue spoken by the Spirit of Prophecy in our pageant—the verse, please bear in mind, of a North Dakota boy, son of the prairie pioneer. It is the voice of the promising amateur spirit of our prairie land. Perhaps it is the voice of the Amateur Spirit of a new American art-form.

In me, I beg of you, revere the prophet,
And listen to my words with ears attentive;
For clearly as the Seer saw New Jerusalem
Descending from the clouds, I, too, see visions.

The cloud of war which overspread the sun
Shall pass, and in the bright new day, he
Who but lately fought, shall guide the plow again.
Now mark me well—he who survives till this
Shall feel within his soul new spirit born;
And he who lately builded freedom's fire
Shall be the champion of democracy.

In arts of peace, the wise men shall instruct,
And he who once was reckoned rich and proud
Shall then brush elbows with the humble poor.
This duty do I leave you, gentle friends,

This duty deep and mighty at our parting,
To scatter love where naught but hate is growing;
To scatter peace where war's red blaze is glowing;
To raise your hearts above the wrongs of strife;
To lift your souls above the woes of life;
To serve, though what you do be unrepaid;
To face tomorrow trustful, unafraid.

A word now concerning our new Bankside Theater, and I have done. Its establishment marks a new phase in the modern movement toward the Theater of Nature, which is rapidly coming into favor on the Continent and with us. The name was suggested by its location on the banks of a historic stream where in years long past the white man met the Indian in friendly trade. Also it was suggested by that region of old London where stood the theater of William Shakespeare. Our open-air theater is a distinct contribution to the history of the outdoor stage in being the first to utilize the natural curve of a stream as the foreground of the scene, between the stage and the amphitheater. This, as Mr. Walter Prichard Eaton suggests in a letter he writes concerning it, makes "the illusion either by day or by night quite wonderful," and the acoustic properties contributed by the water add much to its effectiveness. May I quote, in conclusion, my words in the Address of Dedication? They suggest, as well as I can phrase it, our dramatic creed in North Dakota, and, I think, the sincere hope of the American Amateur Spirit everywhere.

Simple may be our beginnings here tonight, but not too rude, we hope, to be cherished by those that shall come after. For in the moving pageant of time, Truth, Beauty remain forever unchanged. And tonight the same clear stars that looked down on the white theater of Sophocles more than two thousand years ago at Athens look down on us serenely still at "The Bankside."

May this, our pioneer stage of today, play well its part in the movement toward a new drama, a drama which will interpret for all time the dream of an emancipated people, a drama which will yet give us a new Shakespeare, an American.

May we bear in mind that our peerless Elizabethan came only after the continuing efforts of many generations of folk-players, after slow years of experimentation in which every English trades-

man had a part. England as a nation of amateur actors, I repeat, prepared the way for him, made him possible. Perhaps now in their enthusiastic revival of the community-pageant the people are preparing for another—this time for the Great One foretold by Ibsen in one of his last plays: "Someone is coming after me who will do it better. . . . Only wait—you may be sure he will come, and let us hear from him." Perhaps the people's pageant of today is making ready for the coming of the Promised One, of a new Shakespeare, who will interpret for us in lasting letters the marvel of our own day's life—the new romanticism of our American Age.

EDITORIAL

THE FIRST NATIONAL CONVENTION

THE first national convention of teachers of public speaking ever held will meet in Chicago, Illinois, on November 25, 26, and 27, 1915. The complete program is published in the "Forum" section of this number. This is to be without doubt the largest and most influential gathering of teachers in this field ever assembled for any purpose. The number and personnel of the membership in the National Association of Academic Teachers of Public Speaking give it both the opportunities and the obligations of responsible leadership. The various decisions to be made at this first convention are of the utmost importance. Some of these are formally listed in the program for Friday evening; others will be called for in the other meetings; and especially many important ones will be made in the business meeting on Saturday afternoon. The problems of adopting a constitution and a code of by-laws, of organizing committees for various purposes, of accepting or rejecting many proposed lines of activity, of the management—both business and editorial—of the *Quarterly Journal*—all these and many others must come up and be settled in some way or other. They must all be settled in some way or other by the voting members of the Association present at this convention. Those present may, to be sure, decide to settle some of them by a mail vote on a questionnaire; or they may decide to settle them by a rising vote then and there. Because important questions of policy and definite methods of procedure have not yet been settled, it is of unusual importance that you be present. This is the point I have been trying to get to. *You must come.*

You ought to be there. The actions to be taken there really are matters of great concern to you—that is, if you are concerned at all with matters in your profession outside of your own classroom. Of course if you are not, don't come; please don't come!

It would only make your head ache. (And besides, you ought to be spending your extra time and money looking up another job. You will need one soon.) These matters are of great concern to you if your work has any relation to that of the other members of your profession, or if your influence counts for anything at all. Why should we take ourselves so seriously? Why can't you disregard and ignore all that the National Association says and does at its conventions or anywhere else? Will its decisions concern you if you choose not to be concerned? Yes; they will. You have no choice in the matter. You have the choice of approving and helping to make them effective, or disapproving and opposing them. But affect you and your work they surely will, if either you or your work amounts to very much. And it will be much better for everyone concerned if you will attend the convention and there do your part to influence the Association to take the right action, rather than stay at home and later spend your time and energy trying to nullify its decisions. For decisions are to be made, wise or unwise; and they will have considerable weight in making the affairs of your profession more to your liking or less so. By joining this Association you, with the others, have given it this power. You should be present at this first meeting, if you never attend another one, to see to it that the force that you have helped to create is not misdirected at the outset.

The National Association will speak for the academic teachers of the various branches of public speaking in all grades of institutions, and in all types of departmental organization throughout the United States. Our geographical distribution, discussed in another item in this section, demonstrates our right to the term "national." Space considerations prevent our giving here either the complete membership roll or the list of institutions represented, but perhaps certain summaries will show why this Association must speak for the profession. We have at present 156 members. This number will probably be about 200 by the time of the annual meeting. Ninety-one of the present members are college and university teachers, representing about seventy different institutions. This is a practically *complete representation*, for institutions of this grade in which work of any importance is given. The staff of

instructors in public speaking is not, as you know, usually very large. (The largest departments we have been able to discover contain five members each. There are two of them in the country.) Outside of the colleges and universities represented in the Association there are possibly six in the United States (we can think of four only) that have either departments or teachers that are known at all. Among the departments in the country that turn out any appreciable number of teachers in this field there are only two that are not represented in this Association. So that as far as colleges and universities are concerned, the National Association represents practically the undivided influence of the teachers of public speaking in all its phases in the whole country. Those who have not yet joined have, we trust, only postponed taking this step, and will join by the time of the annual meeting—so we may be literally, as well as practically, unanimous.

Sixty-five members of the Association are distributed among the largest and best known normal schools, high schools, and private preparatory schools. This number is not large in proportion to the number of schools of these grades in the country, but there are a number of things that must be considered before we conclude from this fact that the work and decisions of the National Association will have little effect on the teaching in these schools. First, this work is very slightly developed in the schools below college grade. There are few teachers of public speaking to be found in them. It has been almost impossible to discover which ones have such teachers and which do not. (An accurate survey of each state will probably be made this winter.) All things considered, we probably have a very good representation of the leadership and opinion among the teachers of public speaking in the schools. Secondly, since the universities and colleges are (or at least ought to be, and are going to be in the near future) the chief sources of supply for the lower institutions, and since the National Association will voice the consensus of responsible opinion in the universities and colleges, it follows that its activities and decisions are of great importance to every teacher of whatever grade in any of the branches of this subject. So it seems to us that every teacher who is sufficiently alive to be interested in, or affected by, the general movements in

his or her profession has a certain obligation to join the National Association and to do everything possible to make his or her influence felt in its affairs.

Perhaps someone does not approve of some of the things that have already been done or of the officers who have been in charge this year. But this is no reason for holding aloof. It is the best kind of a reason for coming in. Things *are* to be done and officers *are* to be elected. Everyone who is to be affected by these transactions (i.e., every teacher of any of the branches of public speaking) should take a hand in them. This is a purely democratic organization. Every member has a vote, and the majority rules. There are no vested interests. There are as yet no *settled* policies. And there are some very marked differences of opinion among the present members! Come and join the right side and help defeat the advocates of unwise policies.

You must be sure to come. If you can afford to attend just one professional gathering in a five-year period, come to this one and omit all the others. Get your neighboring teachers to come with you. If some of them are not members yet, get them to *join* now even if they cannot come, so that they will have an opportunity to vote on such fundamental questions as may be submitted to a mail vote of the entire membership.

The criticism and objections that are least entitled to anyone's respect are those of the citizen who has the privilege of voting, but who refuses to vote, and then "kicks against the government."

J. M. O'N.

GEOGRAPHY

THE membership of the National Association is distributed over thirty-three states, the District of Columbia, and Canada. There are now no members in thirteen of the states. There are of course subscribers to the *Quarterly* in a number of these thirteen, but no members. The states in which we have members, ranked in order, beginning with those having the greatest number of members, is as follows (there are a number of *ties* in this list): Illinois, Wisconsin, Ohio, Pennsylvania, New York, Minnesota, Indiana,

California, Texas, South Dakota, Massachusetts, Iowa, Connecticut, Missouri, Montana, Tennessee, Kansas, Washington, Maine, Oregon, New Jersey, Utah, Alabama, Colorado, North Dakota, New Hampshire, Virginia, District of Columbia, Louisiana, Michigan, New Mexico, Canada, Nebraska, Oklahoma, North Carolina.

There are as yet no members in the following states: Vermont, Rhode Island, Delaware, West Virginia, Maryland, South Carolina, Georgia, Florida, Mississippi, Arkansas, Arizona, Nevada, Wyoming. There are probably few eligible teachers in some of these states. Diligent search has failed to reveal the identity of a single one in some of them. But the National Association wants at least one member in each state if an eligible person can be found. Do you know of any people eligible to membership living in any of these states? If so, you will be doing the Association a real service if you will write to such people and call to their attention the work of the national organization and its *Quarterly Journal*. If you will send to any member of the Executive Committee a list of such people to whom you are writing, we will have sample copies of the *Quarterly* sent to them. It would be a great advantage if at the time of the national convention in November we could report members in every state in the Union. Can you help to make this possible?

SCIENTIFIC TRUTH

PROFESSOR EVERETT LEE HUNT'S article in the July number of the *Quarterly* decrying research work in public speaking has been so well answered by Professor Winans that any further rejoinder may seem unnecessary. There is, however, another angle of the matter which I should like to present. Professor Hunt contends that the instructor "cannot become a devotee of the scientific spirit because his work is necessarily opposed to the specialization which scientific accuracy demands." The instructor must be constructive.

That the instructor must be constructive I quite agree, but how can he build constructively if he has to use poor material—

material that has never been tested, and proved good? Many matters in the field of public speaking are in such a chaotic stage that the conscientious instructor does not know what to teach.

Let us compare the instructor confronted with the problem of doing something for a student with a poor voice, a timid, weak manner, and full of fear at the idea of speaking, with the physician at the bedside of his patient. In such a situation both are called upon to be practical and constructive. In such a situation the question arises, "What shall be done?" In the case of the physician, shall he call upon the divine power as the Christian Scientist would; shall he prescribe small doses of drugs as the homeopath does; shall he give half teaspoonful doses of calomel as did the old-time southern doctors, or shall he bleed the patient a pint or two as they did in Washington's day? The method he uses depends on the research of many physicians, some of whom have given their lives to find out the truth of their theories. A physician cannot have a cold scholastic attitude toward his patients. He must be practical and constructive; and yet every good doctor finds time to do some research work, trying to find newer and better methods, or trying to find the causes of diseases that are not yet understood. So it should be with the instructor in public speaking. He needs to find out new methods and to test the methods he now uses.

Perhaps some will say that the analogy of the doctor does not apply to the teacher of public speaking. Let us take then the teacher of public speaking facing the problems of the classroom. Mr. Hunt asserts that the aim is to train students who can speak with power. But suppose the student has a very high-pitched voice, speaks very rapidly, and has a bad case of stage fright every time he gets up to speak, and that practice does not seem to diminish his fear. What would Professor Hunt have us to do about the matter? Here we have a situation which we must meet. We must give some vocal exercises. What shall they be? Based upon what principle? If the exercises are based upon *scientific* principles, someone must have done some research work in order to discover and test these principles and apply them to the speaking voice. Besides the vocal exercises some advice must be given as

to how to overcome the fear that comes with speaking. A knowledge of the nature of the emotions, of how to control them, and perhaps some knowledge of the subconscious mind, and of the complexes that may lie buried there, would seem essential to a teacher who had to meet these problems.

Perhaps some will say that all good teachers have such knowledge and know what to do in such cases. But as a matter of fact most of the things we do or teach, we got from our teachers—Trueblood, Emerson, Curry, Cumnock, or some of the other well-known teachers with whom we have studied. We have never really tested scientifically the truth of the principles that we have accepted from them.

How many people do we hear saying "Expand your diaphragm" when they should say "Contract your diaphragm"? I have heard good teachers tell their classes that the vowels were *a, e, i, o, u*, and sometimes *w* and *y*. Some still give their students such directions as, "Express sorrow in a high pitch" (or low pitch, whichever it is). But how many have ever made any adequate attempt to test the truth of their teachings?

With those who claim that it does not matter as long as they get results from their classes I should like to take issue. Good results in teaching prove that the teacher is a good teacher, that he has a good personality, but it does not in the least prove the truth of the principles he teaches. The fact that Christian Science cures does not prove that the Christian Science theory of how the healing was done is correct. Because some are healed after taking two bottles of Peruna does not prove that there is any virtue in that medicine.

A great many teachers of public speaking are teaching things that are *not true* at all and yet are doubtless getting good results and are excellent teachers.

The teacher of public speaking in all its many sides should test the facts that he or she teaches. It is not desirable that they become chiefly psychologists or physiologists, but they should have some knowledge of these sciences so that they can apply the principles of these sciences to their particular fields. We should not always be beggars, going ever to the psychologist or the physiologist to work out problems for us to apply to our work. If each

teacher would find some time to do each year some piece of research work, it would not be long before we should have a great body of approved facts, of scientifically established truth, about voice-training, about gestures, about imagination, images, argumentation, audiences, upon which we could rear the artistic structures which Professor Hunt wishes to see built.

S. B.

JUDGES AGAIN

THERE are some interesting items in this number of the *Quarterly* concerning debating without judges. They should be carefully read and seriously pondered. Do we find here the correct answer to that much-discussed question, "What is the matter with debating?" Before you answer enthusiastically in the affirmative, let me suggest that you read Professor Woodward's advocacy of judgeless debates (it is well worth a second reading anyway), not with that old, mythical, "real-life" decision on the *merits of the question*, as an alternative, but with the alternative of an expert decision on the *quality of the debating*. I agree that no decision at all is better than a decision on the merits of the question by three eminent men who have very well-developed prejudices on the question, but whose knowledge of the technique of debating is practically nil. But because this type of judge makes a worth-while decision impossible and puts a premium on claptrap and chicanery, it does not seem to follow that we must abolish the custom of having judges. Because those who insist on employing quack doctors instead of reputable members of the regular profession reap injury rather than benefit, shall we abolish the habit of calling in physicians at all? Are we really to follow the advice: "If whiskey interferes with your business, give up your business?" "Socialism chosen in spite of the *obvious difficulty the affirmative would have in securing a decision*." What a commentary, not on our custom of having decisions, but on the *type* of decision we get! Because the majority of people who might be called in to judge a debate are not socialists, does it follow that no one should be asked to compare the quality of the debating done

by two teams discussing socialism and give an honorable mention to that team which has excelled in the majority of those things that go to make up real debating?

Are there any evils mentioned by Professor Woodward that would not disappear if we had only teachers of debating giving decisions on the quality of the debating done and ignoring everything else? And are there any benefits mentioned by either Professor Woodward or the debater whom he quoted that would not be obtained under such a system? Intercollegiate debating would then be "a true culmination of instruction in debating." Debaters would not be interested in the private opinions of the judge, and would not build their cases to please expected prejudices, because these things would have practically no bearing on the result. The judges would be men or women long accustomed to estimating excellence in debate regardless of their private belief on the question. Then "jockeying and attempts to influence the judges" would disappear, extemporaneous speaking would be quoted far above "canned goods" (and one would not be mistaken for the other), "polished" mid-Victorian oratory would lose its power to charm. I believe that intelligent analysis and serious, thoughtful discussion would supersede those "emotional appeals" and rhetorical flights which are (in more ways than one) so like "the flowers that bloom in the spring."

But would all these good things result? Are we as a profession well enough grounded so that we have a sufficient number of real standards in common? Evidently there is some difference of opinion on this point. Mr. Pelsma, for instance, apparently would answer these questions in the negative. In his article (printed in this issue of the *Quarterly*) he says: "Each judge has his own idea of what constitutes effective speaking. Even members of the public speaking faculty often differ widely. It is not unusual to have one contestant given first place by one judge and tenth place by another judge when there are only ten contestants. We cannot expect anything else since the science of public speaking is still in its infancy."

I suppose that each one of us will agree or disagree with this largely on the basis of personal experience. My own experience

leads me to protest against this passage. Especially I deny the truth of the statement that "we cannot expect anything else." Perhaps we get what we expect. I always expect something else and always get it. In all my experience with judges and judging I have been impressed with the substantial agreement among teachers of public speaking. In debating trials, in contest debates, in judging "thought and composition" from manuscripts, and in awarding honors in delivery, I have found that teachers who are at all adequately prepared for the positions they hold do agree very closely in their estimates. How could it be otherwise if there is anything at all in what we teach? Perhaps the most remarkable example of this agreement occurred when my colleague, Mr. Houghton, and myself ranked sixteen men in debating trials without consultation and produced identical lists, with the single exception that where one of us had two men ranked seventh and eighth, the other had this order reversed. This may not be explained by saying that it was an accidental coincidence. It was not. It was simply (on account of the length of the list) a striking example of what I find to be the regular thing. Nor may this be explained by saying that we had been trained in the same school. Until we both joined this department, a short time before this instance happened, our training and experience had all been in different institutions and under different "schools" and traditions.

I am sorry that at the present time there are no data available that will permit me to offer inductive *proof* rather than *protest*. An a priori argument to show that Mr. Pelsma *must* be wrong would hardly be convincing to those who have had unfortunate experience pointing to the opposite conclusion. This is evidently a question to be "researched" by someone in order that guesses and protests may give way to knowledge.

J. M. O'N.

THE FORUM

THE FIRST MEETING OF THE NATIONAL ASSOCIATION

THE first annual convention of the National Association of Academic Teachers of Public Speaking will be held at the Congress Hotel, Chicago, Illinois, November 25 to 27, 1915. All of the meetings will be held in the famous Florentine Room on the second floor. This room will accommodate comfortably an audience of three or four hundred, and is admirably adapted to our purposes.

The National Council of Teachers of English will be in session at the same time at the Auditorium Hotel. These two hotels are so joined that anyone can pass from one to the other without going out of doors; so that those interested in the meetings of both these organizations will find it as convenient to go from the meetings of one to those of the other as if the two conventions were in the same hotel. For all practical purposes they will be under the same roof. There will be no meeting of the National Association on Friday afternoon while the Public Speaking Section of the English Council is in session. (The program of this meeting is published elsewhere in this section of this issue.)

The Congress Hotel offers the following rates: for one person, room with detached bath, \$2.00; room with private bath, \$3.00; for two persons, room with detached bath, \$3.00; room with private bath, \$5.00; suites for more than two persons at proportionate rates.

All papers and addresses on the program are to be limited to twenty minutes; leading discussions to ten minutes. There will be ample time for open discussion of each paper—a half-hour if so much is needed. More than this may be needed for some papers, less for others; but in each case the opportunities for a full and free open discussion are to be safeguarded. Definite resolutions dealing with the subject treated and calling for an official vote of

the Association may be introduced by the leading speaker or by any member in open discussion.

All of the meetings, except the business meeting on Saturday afternoon, are open to anyone interested in the subjects to be discussed. Of course members only will vote on any resolutions offered. The business meeting is open only to members of the Association.

PROGRAM

THURSDAY EVENING, NOVEMBER 25

Committee Meetings, Informal Conferences, etc.

FRIDAY MORNING, NOVEMBER 26

9 o'clock

President's Address: "The Professional Outlook"

J. M. O'NEILL, University of Wisconsin.

"The Freshman Course in Public Speaking"

W. J. KAY, Washington and Jefferson College, Pennsylvania, president of the Eastern Public Speaking Conference.

Discussion: DEAN FRANCES TOBEY, Colorado State Teachers' College.

Open Discussion.

"The Oratorical Contest—A Shot in the Dark"

R. B. DENNIS, associate director, School of Oratory, Northwestern University, Illinois.

Discussion: W. P. DAGGETT, University of Maine.

Open Discussion.

"The Technique of Stage Management"

A. M. DRUMMOND, Cornell University, New York.

Discussion: A. G. ARVOLD, North Dakota Agricultural College.

Open Discussion.

FRIDAY AFTERNOON

No meeting. The Public Speaking Section of the National Council of English Teachers will be in session at the Auditorium Hotel, 2:30 P.M.

FRIDAY EVENING

8 o'clock

A series of definite resolutions on the following topics will be presented, discussed, and voted upon. The results will be recorded and published as the official action of the National Association. Each resolution will be a definite answer to the question dealt with.

WHAT ACTION OUGHT THE NATIONAL ASSOCIATION TO TAKE IN REGARD TO:

1. Standardized Rules for Intercollegiate Debate?

DR. D. W. REDMOND, College of the City of New York.

2. The Improvement of Speaking Contests in the High Schools?

MISS HELEN AUSTIN, Central High School, St. Paul, Minnesota.

3. College Entrance Requirements in Reading and Speaking?

H. H. WADE, Mercersburg Academy, Mercersburg, Pennsylvania.

4. The Practice of Publishing and Distributing Briefs, Outlines, Speeches, etc., to Debating Teams in Schools and Colleges?

V. A. KETCHAM, Ohio State University, Columbus, Ohio.

5. The Establishment of a Summer School for Teachers?

I. L. WINTER, Harvard University, Cambridge, Massachusetts.

6. The Standardization of Elementary Courses in Colleges and Universities?

MRS. ALICE W. MCLEOD, University of Montana, Missoula, Montana.

A Buffet Supper and Reception will follow the completion of this program.

SATURDAY MORNING, NOVEMBER 27

9 o'clock

"Interpretative Presentation versus Impersonative Presentation"

MISS MAUD MAY BABCOCK, University of Utah, Salt Lake City, Utah.

Discussion: S. H. CLARK, University of Chicago, Chicago, Illinois.

Open Discussion.

"Research Problems in Voice and Speech"

DR. SMILEY BLANTON, University of Wisconsin, Madison, Wisconsin.

Discussion: J. W. WETZEL, Yale University, New Haven, Connecticut.

Open Discussion.

"Research Problems in the Science of Speech Making"

J. S. GAYLORD, Winona Normal School, Winona, Minnesota.

Discussion: GEORGE MCKIE, University of North Carolina, Chapel Hill,

North Carolina.

Open Discussion.

SATURDAY AFTERNOON

2:30 o'clock

Business Meeting. Open only to members of the National Association.

PROGRAM OF THE PUBLIC SPEAKING SECTION OF THE
ENGLISH COUNCIL

THE program of the Public Speaking Section of the National Council of English Teachers for Friday afternoon, November 26, is as follows:

"Oral Composition in the High School," MISS MAY McKITTRICH, East Technical High School, Cleveland, Ohio.

Discussion: C. G. OLNEY, Central High School, Toledo, Ohio.

"Practical Applications of Oral Expression in the High Schools," MISS MARY E. COURtenay, Chicago.

Discussion.

"The Preparation in Expression of the High-School Teacher of English," PROFESSOR THOMAS C. TRUEBLOOD, University of Michigan.

Discussion.

A LETTER

To the Editor:

Sir: Intelligent criticism is always both suggestive and stimulating. It is effective also in leading to the discovery of any failure to make plain to the reader ideas which the author fondly believed to have been expressed with perfect clearness. Every author who has written a book with earnest purpose must therefore eagerly welcome such criticism and accept it gratefully.

In the review of my book *The Voice in Speech* which appeared in the July issue of the *Quarterly*—and which I highly appreciate—exception is taken to my use of the terms "superficial" and "fundamental" elements as applied to the voice. It may be opportune, therefore, to explain further the meaning I intended to convey by those terms. But first, let me say why I used those terms at all. As voice is sensed by us only in its effect, without heed to its physical causation, it is natural, in specifying different qualities of tone, to use symbols of the various impressions received from these. The terms "superficial" and "fundamental" were adopted by me largely in a figurative sense, as being calculated to convey to the reader the actual impression produced by two different modes of voice production, fundamental tone expressing depth and power, superficial tone, shallowness and weakness.

These contrasted terms bear a very distinct relation also to the position and action of the vocal organs in producing them. The accompanying explanatory article (see p. 313), entitled "Two Different Types of Voice" will make this clear.

Permit me here to call attention to a statement of your reviewer which, through apparent misapprehension on his part, is misleading. He writes: "The reader learns that this book is a book for experts,

not a book to be put into the hands of students." The contrary is the fact. The book is intended as a textbook for all intelligent students who wish to acquire the technique of beautiful speech. In the Boston Normal School, the New England Conservatory, and other schools *The Voice in Speech* is placed in the hands of every pupil as a textbook, which would not be the case were it regarded by the school committees or teachers as serviceable only to experts.

The passage which was misapprehended by your reviewer is my preface, and is as follows: "All that is theory, argument and exposition of principles is addressed particularly to teachers and advanced students, and not to the *young people in the primary schools*." By this I meant to convey that in dealing with children the teacher should illustrate orally the principles set forth in the book rather than waste time in explaining theories which their immature minds could not be expected to grasp. The principles are there, the arguments are there for all of those who desire to know the reason why of things, but children are only fretted by explanations, whereas they respond quickly to imitations of their own peculiarities, and enjoy repeating words and sentences in response to oral examples.

One thing more. The report quoted by your reviewer that I am revising my book does not refer to *The Voice in Speech* but to a previous work of mine entitled *English Diction in Song and Speech*, to which I am intending to make some additions. *The Voice in Speech* must stand as it is. I can see no way, at present, to make it any better adapted to its purposes.

In every treatise on the voice there must always be some things which do not appeal to certain minds, and others that need to be explained in different terms to some readers, nor can any definitions of qualities of sound be significant to those who have no inner sense of these. For such, nothing but oral illustrations can avail.

CLARA KATHLEEN ROGERS

309 BEACON ST.
BOSTON, MASS.
August 12, 1915

TWO DIFFERENT TYPES OF VOICE

THERE are two distinct kinds of voice used respectively by speakers and singers of different types. The vocal actions producing these are naturally different from each other.

That tone which is initiated in the aperture of the larynx¹ itself by the true fundamental element of voice—namely, by vibrations set up in the approximated edges of the aperture, known as the “vocal chords,” by air from the lungs—is the true laryngeal or fundamental tone. These fundamental vibrations are reinforced and developed in the various resonance chambers above the vocal chords.

The tone so produced responds directly to the emotions, lending itself readily to every variety of expression. It affects the hearer as being the genuine and spontaneous utterance of the individual. It suggests the presence of both character and depth—of vital energy and health. Paul Heyse’s statement that “the voice *is* the man” applies happily to the fundamental element of voice above described.

The other kind of voice, which I have termed “superficial”—known as “false voice”—is without the fundamental element—or the legitimate primary vibration of the vocal chords. Such voice flows easily but takes no color from the emotions and therefore impresses the hearer as proceeding from a superficial source. It is monotonous in effect, weak, and unconvincing.

Regarding the vocal action of “false voice” no consensus of opinion has been reached, but it is held by a number of writers on the subject that the initial vibrations of “false voice” do not take place in the aperture of the larynx at all, but above it, at the “false chords,” the true chords remaining open and allowing the free passage of air as in whispering. It is undeniable that the sound of “false voice” suggests this surface vocal action. By means of these surface vibrations voice is not only bereft of its legitimate foundation but also limited in resonance, for the following reason. Situated between the true and false chords are two pouches, known as the “ventricles of Morgagni.” These pouches form a most

¹The larynx is the three-cornered cartilaginous box situated at the top of the windpipe, commonly known as “Adam’s apple.”

important resonator by receiving the first vibratory impulses of the vocal chords, thus lending a deeper and fuller resonance to the tone than do the resonance chambers above—to wit, the pharynx, mouth, etc. As the false chords in phonation close the lips of the pouches, they shut off this most effective resonator; hence the devitalized and white quality of voice referred to. This showing justifies the use of the term "superficial" also on the physiological basis of a surface *production*.

But whether this theory of the actual mechanism of "false voice" be true or not, the fact remains that the particular tone of voice designated as "superficial" seems devoid of foundation or body; that it is as shadow to substance. The trained ear detects at once that its area of resonance is confined to the mouth and nasal passage; that there are squeezings and contractions in the pharynx; that the larynx is being held up as high in the throat as it is in the act of swallowing, thus obviously resulting in rigidity at the root of the tongue, which may be properly described as the handle of the larynx.

This voice that I have called "superficial" is the natural and legitimate expression of the weak, the weary, the timid, and the anemic, for these invariably breathe insufficiently, and are consequently lacking in the first vital element of a properly centralized vocal action.

Without any actual knowledge of this fact we associate intuitively an inherent lack of force and character with this kind of voice. In other words, superficial voice seems to go hand in hand with a superficial character.

It is therefore greatly to be deplored that this false tone is so frequently adopted by those whose natural characteristics it belies; for it is not only misleading, but it works immeasurably to the disadvantage of the speaker, who is thereby often misjudged. In view of this one cannot but feel impelled to do all in one's power to establish that *sincerity of expression* which will represent individuals as they really are. Indiscriminate imitation is answerable for the existing lapses, combined with the neglect of our schools, which until lately have used no counteracting influence by a systematic training of the speech organs.

In conclusion let me say that we cannot overestimate the effect on *ourselves* of hearing our own voices express with truth and sincerity our own emotions. The reverse of this is no less potent. It has been said that "character makes expression," but there is also the law of reaction to be reckoned with—it is equally true that expression makes character.

CLARA KATHLEEN ROGERS

BOSTON, MASS.

ANNUAL MEETING OF THE NATIONAL COUNCIL OF TEACHERS
OF ENGLISH

THE fifth annual meeting of the National Council of Teachers of English will be held at the Auditorium Hotel in Chicago, November 25-27. At the general sessions on the mornings of the 26th and 27th, addresses will be delivered by E. H. K. McComb, of the Manual Training High School in Indianapolis, Indiana; Percival Chubb, of the Ethical Culture Society in St. Louis; Edwin Mims, professor of literature in Vanderbilt University; John L. Lowes, professor of English in Washington University; and W. N. C. Carlton, librarian of the Newberry Library in Chicago. Section meetings will be held on Friday afternoon and Friday evening for the departments of elementary schools, high schools, normal schools, colleges, the library, and public speaking.

Over forty speakers will take part in the various programs and every important problem of present-day English teaching will be discussed. Among these are speech-training, newspaper work, improvement of the library, teaching of versification, formal grammar, reorganization of the normal-school course, speaking contests, and the preparation of college teachers. The work of eleven special committees will be represented, among these being committees on scientific standards and on the labor and cost of English teaching.

The Council is truly national in scope and includes in its membership representatives of English associations in almost every state in the Union. All who are interested in the progress of English teaching in school and college are invited to participate.

THE INDIANA-DEPAUW EDUCATIONAL DEBATES

COMMON rumor is to the effect that there is nothing new under the sun. But it is believed that the educational debates held last year between teams representing Indiana and DePauw universities are in object, method, and actual results at once unique and gratifying. Of course, the plan is yet experimental; but on the basis of the contests held last year, we may be pardoned for pronounced enthusiasm for the arrangement.

Briefly stated, the plan last year involved a series of nine debates under the auspices of high schools in non-college towns and cities. The problems discussed were of vital interest to the people of this commonwealth: e.g., "Should Indiana Adopt the Initiative and 'Referendum?'" "Should Indiana Provide by Law for the Compulsory Arbitration of Labor Disputes?" "Should Indiana Provide for the Recall of Elected Public Officials, Judges Excepted?"

The political uncertainty of the state is well known; and in the light of the trial and conviction of the dynamite conspirators, the trial and conviction of the Terre Haute mayor, Donn Roberts, together with his more prominent henchmen, and the bloody strikes at Indianapolis—in the light of these and other facts, it may be known that the man in the moon holds his nose when he passes over some of our cities; but it may not be so well known that the people of this commonwealth are turning eagerly toward conservatively progressive reforms. In the Indiana-DePauw debates no judges were employed and no decisions were rendered. Through the director of the Extension Division of Indiana University, Mr. J. J. Pettijohn, appointments were made with high schools in various parts of the state for these contests. The only expenses involved were those incidental to the trip for two teams and one instructor. Usually the money to cover these charges was raised through a small admission fee. At Brazil, Indiana, the alumni of the two universities provided all expenses and invited the townspeople to attend free. Alternately an Indiana and a DePauw instructor accompanied the teams. With a view to keeping the debates within time limits accommodated to the popular audience and at the same time to keep at the minimum the expenses involved,

but two men were used on each team. Each representative spoke constructively fifteen minutes and for five minutes in rebuttal.

As suggested in the name of the system, the primary aim of these debates is education. Of course, he who knows nothing about intercollegiate contests of this kind may smile sardonically at the thought of college students in our day giving through the medium of such debates a great amount of information and argument. But whoever knows the exhaustive preparation necessary to satisfactory debate appreciates that probably in no other way can the public be interested and informed so effectively in the great body of data and argument relating to problems of state government. The fact is, the debaters in these discussions "fairly made the heads of the people swim." And one fine result was that the hearers went away intensely interested in the issue; better still, they went away with some of their hasty conclusions badly shattered; and better yet, they went away, many of them, determined to give the whole question most serious thought. In addition to the very practical object of arousing public interest in state problems is the more academic one of affording a much larger group of men the opportunities for development provided in the preparation and presentation of a cause to the people. In these contests last year Indiana University used, as I recall, sixteen men; DePauw used ten. Another object of the plan is to get away from the aim of "winning." Under this new system the preparation of the men is just as thorough, their enthusiasm just as keen to win the approval of their audience, and the spirit of the contests just as exemplary as under the old arrangement involving decision debates before Indiana and DePauw student bodies. The thought of winning or of losing cannot enter into the preparation or the presentation of these discussions.

Naturally the methods employed are less technical than those obtaining in decision debates. It was found that what might be ever so clear to a technical judge would not be clear probably to the "non-professional" citizen. The debaters were therefore given wide latitude in means looking toward accommodation of the data and the arguments. Aside, of course, from the logical arrangement of thought and evidence, clearness became the great desideratum.

Trying in the presence of a prejudiced college audience to win the favorable votes of three judges of technical attitude is one thing and of course a valuable thing; but trying to win the thorough consideration of the people for a vital governmental problem of the state is quite another thing and we believe even a more valuable thing.

So far as results are concerned, it is perhaps enough to state that the old form of debates at DePauw and at Indiana has been abandoned. Under the Extension Division of Indiana University this year Earlham College and Butler College have adopted the plan. As stated previously, we may be pardoned for some pronounced enthusiasm.

Inasmuch as a number of teachers of public speaking have written me for information in this connection, I am taking the liberty to append a paragraph from the circular in the matter sent out by Indiana University together with a schedule of the debates.

It will be of interest to know that five of the ten debates involving DePauw have already been arranged by Mr. Pettijohn.

The Extension Division of Indiana University offers intercollegiate debates on questions of current public interest to a limited number of high schools. The colleges participating in these contests select two men for each team that represents them. These teams are coached as carefully as though they were to debate before college audiences. The speakers manifest the same keen spirit of friendly rivalry, the same energy and enthusiasm. Such contests cannot fail to give an impetus to the work of debating and public speaking in the high school, and to awaken a community-wide interest in the subject discussed.

All the debates scheduled on p. 319 are to be held under the auspices of high schools. The high school taking a debate will be expected to pay the traveling expenses of the speakers and the accompanying instructor. An admission fee may be charged to defray these expenses with the understanding that whatever surplus is realized goes to the high school.

TENTATIVE SCHEDULE FOR DEBATES, 1915-16

QUESTION I. *Resolved:* That the Initiative and Referendum Should Be Adopted in Indiana.

DePauw, Affirmative; Indiana, Negative	November 12, 1915
Indiana, Affirmative; DePauw, Negative	November 12, 1915
Earlham, Affirmative; Indiana, Negative	March 24, 1916
Indiana, Affirmative; Earlham, Negative	March 24, 1916

QUESTION II. *Resolved:* That the Commission Form of Government for Counties is Desirable in Indiana.

DePauw, Affirmative; Earlham, Negative	December 3, 1915
Earlham, Affirmative; Indiana, Negative	December 3, 1915
Indiana, Affirmative; DePauw, Negative	December 3, 1915
Earlham, Affirmative; Indiana, Negative	February 25, 1916

QUESTION III. *Resolved:* That Indiana Should Establish an Industrial Commission with Powers and Administrative Duties Similar to Those of the Wisconsin Commission.

DePauw, Affirmative; Indiana, Negative	January 14, 1916
Indiana, Affirmative; DePauw, Negative	January 14, 1916
Butler, Affirmative; Indiana, Negative	March 10, 1916
Indiana, Affirmative; Butler, Negative	March 10, 1916

QUESTION IV. *Resolved:* That a Convention Should Be Called in Indiana to Frame a New Constitution.

DePauw, Affirmative; Indiana, Negative	January 21, 1916
Indiana, Affirmative; DePauw, Negative	January 21, 1916

QUESTION V. *Resolved:* That Indiana Should Adopt a State Income Tax Law Similar to That Now in Force in Wisconsin.

DePauw, Affirmative; Indiana, Negative	February 18, 1916
Indiana, Affirmative; DePauw, Negative	February 18, 1916

DEPAUW UNIVERSITY
GREENCASTLE, IND.

HARRY B. GOUGH

NATIONAL SPEECH ARTS ASSOCIATION IN SAN FRANCISCO

THE NATIONAL SPEECH ARTS ASSOCIATION held its twenty-fourth annual convention at San Francisco, June 28 to July 2 inclusive. The attendance was not as large as last year at Evanston. When the distance is not too great, teachers who are working during the summer can often get away to attend the convention for a day or two. This was, of course, impossible with the convention on the coast. However, the lack of visiting members was made up largely by a good-sized and enthusiastic local attendance.

The meetings of the convention were held in San Francisco's new Civic Auditorium, where on Monday, the visiting members were welcomed by Edward Rainey, representing James Rolfe, Jr., mayor of San Francisco. John D. Barry, editorial writer on the

San Francisco Bulletin, gave an address, and President George C. Williams gave the annual address.

The day programs this year attempted a unified and organic discussion of the subject of expression. The first day provided for discussion of expression as an instinct, and the transition from instinctive to conscious expression; the second day, the technique of expression, voice, bodily expression, and the spoken word were considered; the third day, the interpretative side of expression, including the speaker in relation to himself, the speaker in relation to his literature, and the speaker in relation to his audience were taken up; the fourth day, artistic forms, platform reading, public speaking, and acting were on the program. Many of the papers on these topics, as well as the discussions that followed, were of unusual interest and value. The entertainment part of the program given in the evenings was excellent.

If the program this year had a keynote, it was sincerity. A majority of the papers in one way or another emphasized naturalness and simplicity, and in every case the speaker had the sympathetic appreciation of practically the entire convention. This sentiment, it seems to the writer, should prove encouraging to those of us who hate artificiality and affectation.

One of the valuable results of this year's convention was the organization of a California Speech Arts Association, which had its first meeting and program on the day following the national convention. A number of the leading educators from grade, high, and normal schools were present and expressed their appreciation of the value of the speech arts and their willingness to co-operate with the state association.

The National Association will meet next year in Philadelphia the last week in June. The officers for the year are: President, George C. Williams; First Vice-President, Charles M. Holt; Second Vice-President, Albert M. Harris; Secretary, Miss Jessie E. Tharp; Treasurer, Mrs. Elizabeth M. Irving. The following are the committee chairmen: Board of Directors, Thomas C. Trueblood; Literary Committee, Charles M. Holt; Credentials and Extension Committee, J. Woodman Babbitt; Ways and Means Committee, C. C. Shoemaker. The editor of reports is J. Woodman Babbitt.

The following is an outline of the main features of the program:

TUESDAY, JUNE 29

9:00 A.M. Invocation—RIGHT REV. ARCHBISHOP HANNA.

Address of Welcome, EDWARD RAINES, representing His Honor, Mayor James Rolfe, Jr., of San Francisco.

Address, JOHN D. BARRY, editorial writer on the *San Francisco Bulletin*.

Annual Address, PRESIDENT GEORGE C. WILLIAMS, Ithaca, New York.

JOSEPH E. GAYLORD, Winona Normal School, Winona, Minnesota, "Expression as an Instinct."

Reports of Standing Committees.

8:00 P.M. MRS. FENETTA SARGENT HASKELL, St. Louis, Missouri.

Reading, "Nowadays" by George Middleton.

WEDNESDAY, JUNE 30

9:00 A.M. Conference Hour: MISS ETHEL COTTON, Ethel Cotton Studio of Expression, San Francisco, Cal., Chairman, "Value of Training in Expression for the Non-Professional."

CHARLES B. NEWTON, San Francisco, California, "Bodily Expression."

MERIAM NELKE, San Francisco, California, "The Voice as an Expressive Agent."

REV. J. WOODMAN BABBITT, Newburgh, New York, "The Spoken Word."

Conference Hour: CHARLES M. HOLT, Minneapolis School of Oratory and Dramatic Art, Minneapolis, Minnesota, "Methods of Teaching Expression."

Wednesday, June 30, was "National Speech Arts Day" at the Panama-Pacific International Exposition.

From 4:00 to 6:00 P.M. a reception was tendered to the visiting members of the N.S.A.A. by the Speech Arts Association of California. During the reception a bronze plaque was presented to the Association by the directors of the Exposition.

THURSDAY, JULY 1

9:00 A.M. Conference Hour: LEE EMERSON BASSETT, Leland Stanford Junior University, Chairman, "The Value of Vocal Expression for the Student of English Literature."

MRS. CHARLES M. HOLT, Minneapolis School of Oratory and Dramatic Art, Minneapolis, Minnesota, "The Speaker in Relation to Himself."

DWIGHT E. WATKINS, Knox College, Galesburg, Illinois, "The Speaker in Relation to His Literature."

H. B. GISLASON, University of Minnesota, Minneapolis, Minnesota, "The Speaker in Relation to His Audience."

8:00 P.M. GEORGE C. WILLIAMS, Ithaca, New York, Reading: "The Shepherd of the Hills," by Harold Bell Wright.

FRIDAY, JULY 2

9:00 A.M. Question Box: MRS. ELIZABETH M. IRVING, Chairman, Toledo, Ohio, discussing questions in box and asked from floor.

MISS HARRIET HETLAND, Minneapolis, Minnesota, Minneapolis School of Oratory and Dramatic Art, "Platform Reading; Plays; Monologues; Cuttings from Stories and Poems."

THOMAS C. TRUEBLOOD, University of Michigan, Ann Arbor, Michigan, "College Courses in Public Speaking."

S. P. HILADO, University of the Philippines, Manila, "Progress of Public Speaking in the Philippines."

MRS. LUCILLE A. SMITH, San Francisco State Normal, San Francisco, California, "Dramatics for Children."

8:00 P.M. Readings: MISS GLADYS EMMONS, Alameda, California, "The Substitute," by François Coppée; "The Happy Prince," by Oscar Wilde; MISS LILLIAN QUINN STARK, Acts I and III from Strindberg's *Luckey Pehr* (Velma Swanston Howard, translator).

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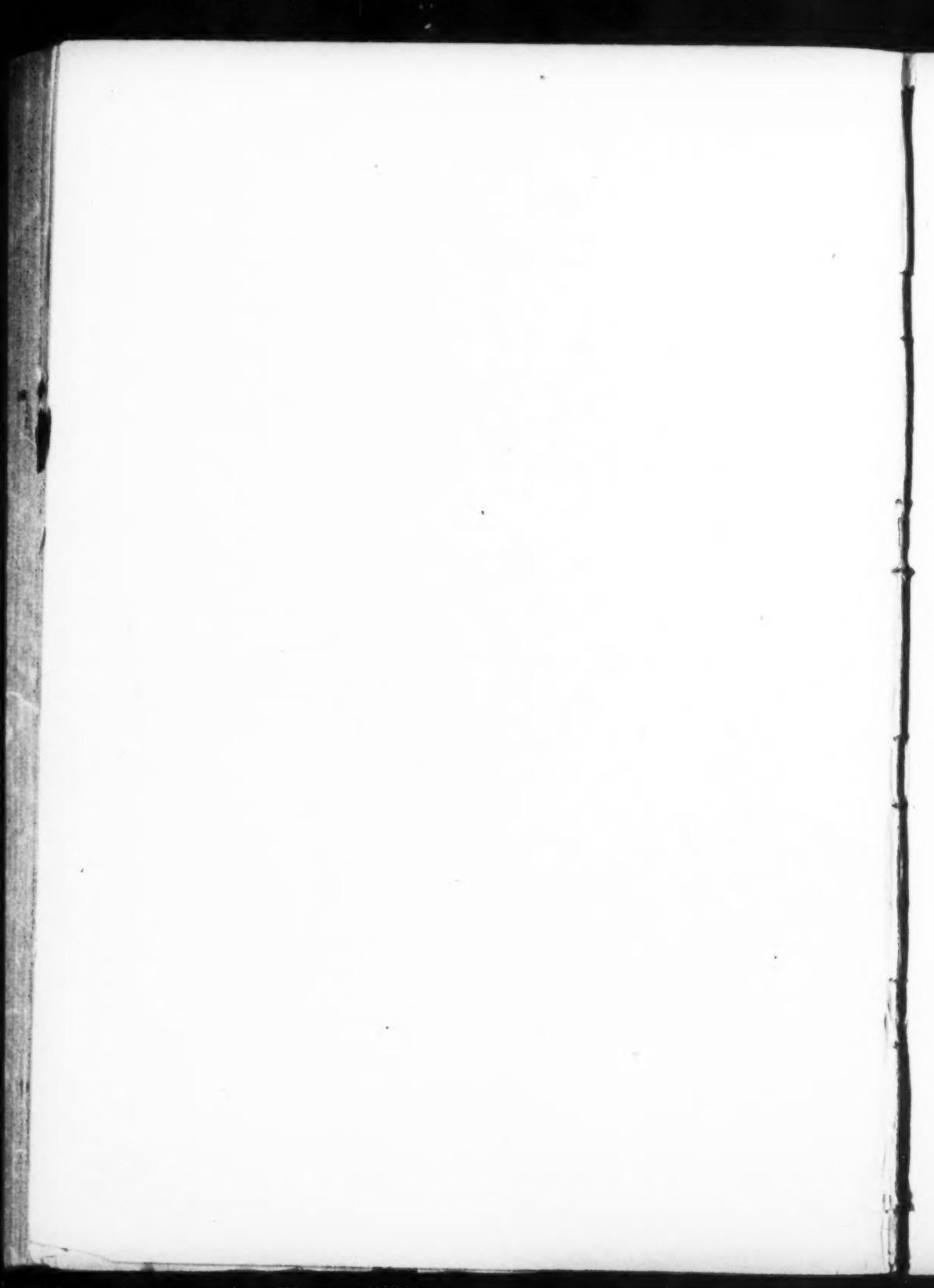
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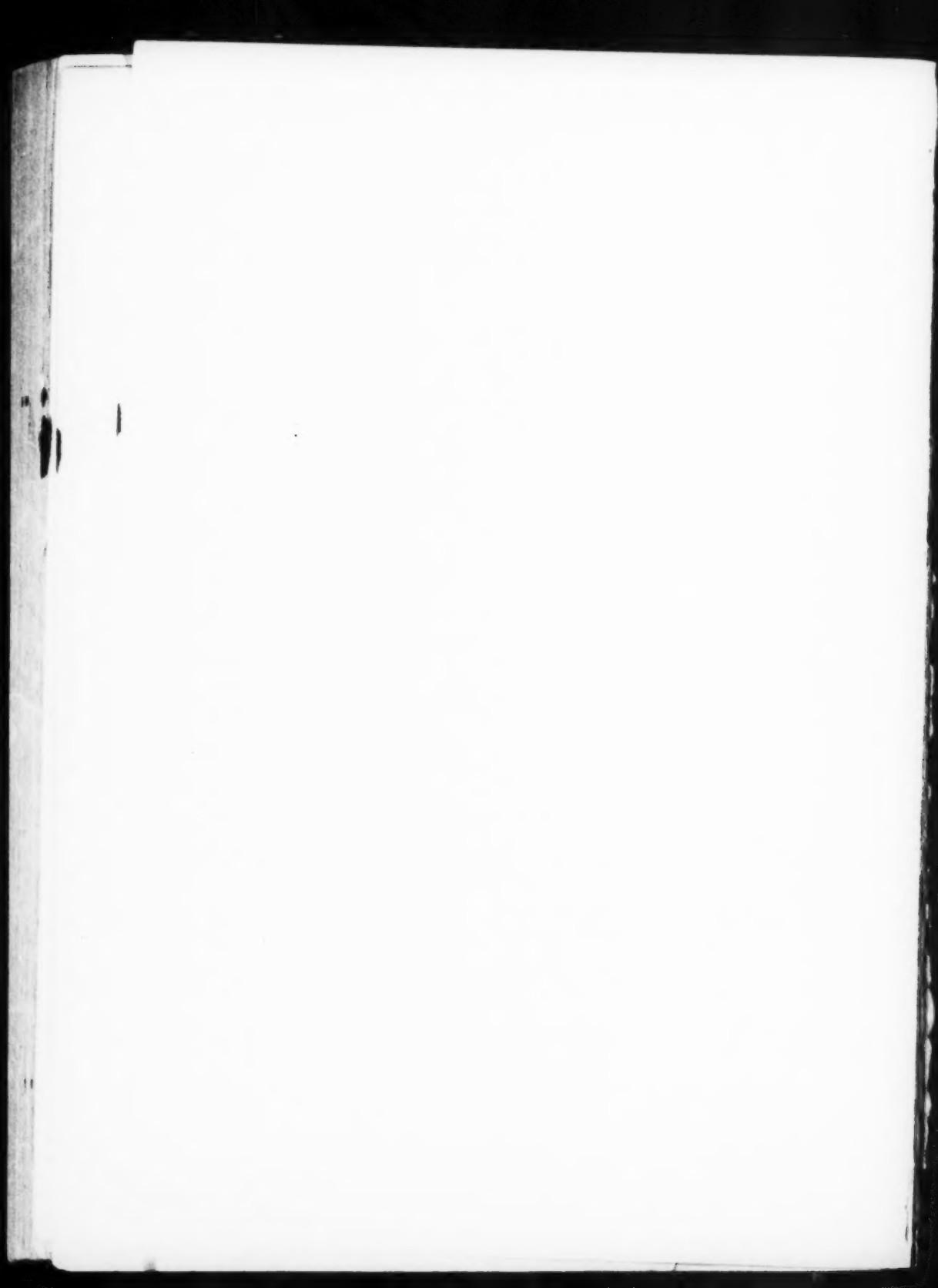
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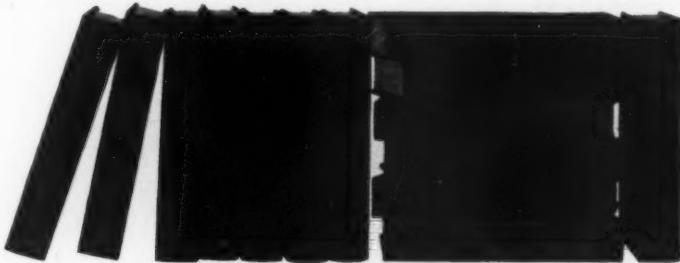
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